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- Maxxum 7D
- Tokina 100 Macro
- Epson R2400 Printer

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& Using
Zooms

Roundup!

Winter Hot & Cold Spots

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Interview*

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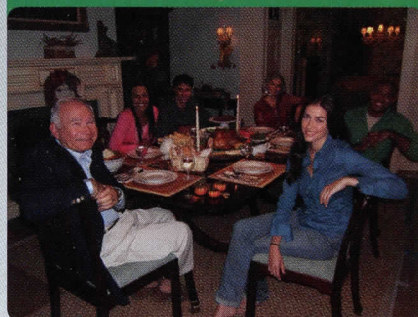
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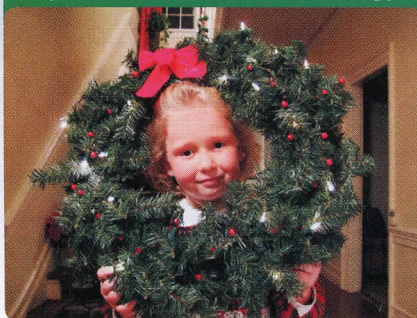
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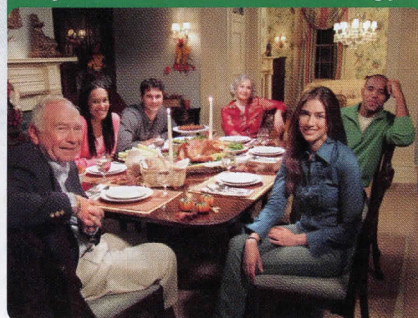
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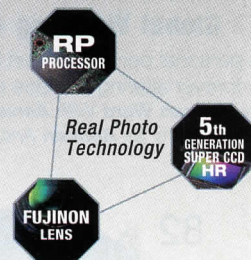


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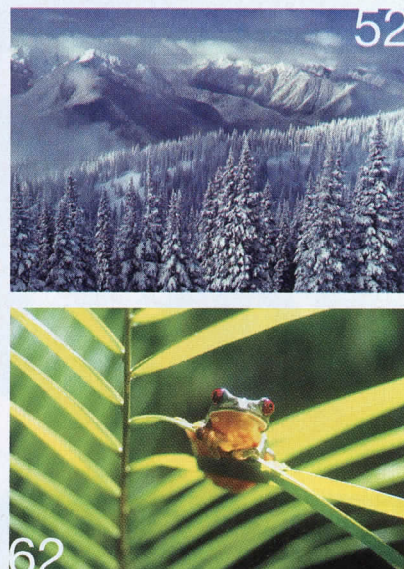


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After a 20 year career in photojournalism (he was 5-term President of the White

House News Photographers Association), Kevin founded Blue Pixel, America's Digital Experts, to teach digital photography. Today, he's shooting reality TV and is lead photographer of the EcoChallenge adventure race.



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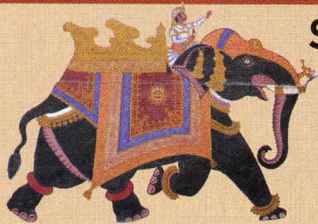
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Submission Limits: Each person may send up to three photographs.

Submission Subjects: Colorful photographs in keeping with the general theme of landscape, wildlife, travel and outdoor sports that forms the usual content of *Outdoor Photographer* Magazine.

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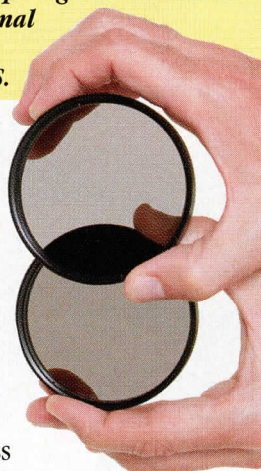
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Photographer: Adam Gibbs

Location: Mount Seymour Provincial Park, British Columbia, Canada

Equipment: Toho Shimo FC-45X, Schneider 150mm, Kodak Ektachrome 100S

Situation: Mount Seymour Provincial Park is one of three ski areas that lie on the northern outskirts of Vancouver. Take a short drive from the bustle of this major metropolitan center to find yourself surrounded by some of North America's most beautiful and vast wilderness areas. Photographer Adam Gibbs looks forward to the winter ski season because while it may be raining in Vancouver, a quick trip to one of the local mountains yields a photographer's winter paradise.

On the morning he captured this scene, Gibbs awoke before dawn and snowshoed to the summit of Mount Seymour under a clear sky. It had snowed heavily a few hours before, and he knew from experience there would be photo opportunities. The snow covered everything in a blanket of white, which to Gibbs resembled icing on a frosted cake. There was one challenge, though. Says Gibbs, "I usually carry snowshoes for my tripod so that it can float on top of the snow, but having forgotten them, I plunged the tripod into the snow as deep as it would go and dug a pit behind the tripod to put me at eye level with the camera."

Notes Gibbs of the trick to photographing snow, "It often needs some overexposure to maintain lightness. In this scene, the shadow areas were two stops darker than the sunlit snow. I metered for the shade and took the image, knowing that the bright snow would come out white and still maintain some detail. Often, opening up 1.5 to 2 stops is just enough to keep snow white."

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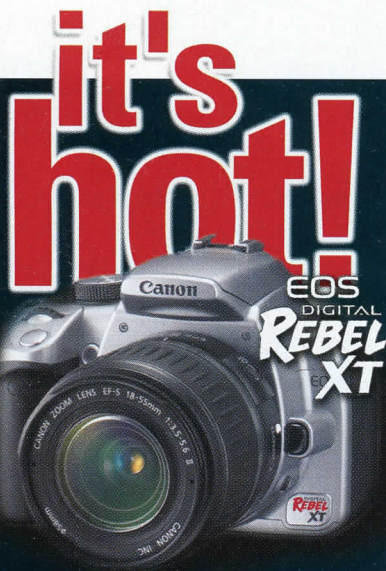
SHOW CASE

Geladas, Ethiopia

Geladas of Ethiopia aren't true baboons. They evolved from a creature as large as gorillas, but shrunk in physical size when their habitat and food sources were reduced. The males of the species are chosen by the females for mating (one male may have eight or nine females), and they travel in family groups of up to 1,500 animals. *National Geographic* photographer Michael "Nick" Nichols used remotely triggered cameras and flash units, mounted on sticks, and a little grain for bait to achieve an "insider's view," which gives this image a studio or diorama look (see "The Art Of Darkness," page 44).

Michael Nichols





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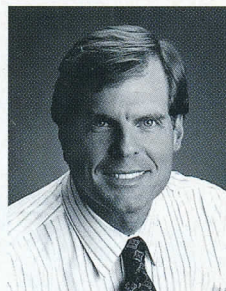
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"Death on the Summit." "Monsters of the Forest." "Crocodile Hunter." It's easy to be concerned about the direction of natural history programming as the genre struggles for its share of audience in a media world driven by sensationalism—"Survivor" and "Xtreme" everything.

How is the quest for the next death-defying, hair-raising documentary changing the way we see our natural world, how we test ourselves against the rigors of exploration, and how we function in sensitive, if not fragile, environments? The National Geographic, PBS and Discovery channels have taken on too many of the trappings of CNN and Fox, where the headlines and teasers (network speak for enticing transitions intended to keep you tuned in and at the edge of your seat) follow the lead of the local news: "There's something in your house that could be instantly fatal to your entire family in the next few seconds. We'll tell you what it is later in this program."

Has anyone else grown tired of show hosts who wrestle crocodiles into submission, flirt with venomous snakes and taunt agitated elephants? Is this the way we two-legged creatures are supposed to interact with wildlife? What happened to just viewing from a respectful distance? Are animals no longer held in awe simply for the uniqueness of their species and their intriguing subtleties, or can they hold our attention only in the context of a carnival of oddities or a circus of lion tamers? Comedian Adam Carolla had a bit that asked the rhetorical question (paraphrasing), "What's it like to be a crocodile today—a creature that has survived from the age of dinosaurs as one of the biggest, baddest, most feared killers on the planet—only to find itself in the 21st century, where every yahoo in khaki shorts is teasing, humiliating and capturing them bare-handed?"

A friend loaned me a DVD of the three-part PBS "Nature" series, "Deep

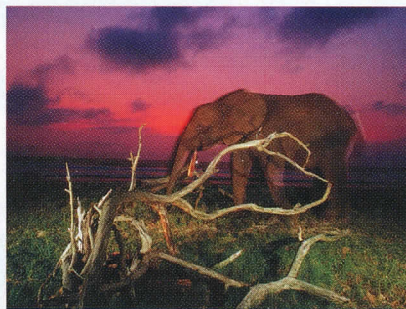


Jungle: New Frontiers." Each episode's intro seemed compelled to include a tease about six-meter cobras, a flesh-eating tropical disease and a spider that eats chickens. A corny tarantula's-eye-view dramatization shows a dead bird ostensibly being dragged by an unseen spider, but more

likely a production assistant with a string. I laughed sardonically when the film crew visited the Smithsonian research station in the Amazon. I couldn't help but think of how unfortunate it would be to be an animal born into the vicinity of this station, where countless well-meaning scientists, armed with research grants, probably tag and collar every-

thing that moves within several square miles. How much research is too much research? The *Los Angeles Times* recently published an article about the detrimental effects of radio-collaring desert bighorns.

It's refreshing to see the balance of



Michael Nichols

nature photography stay true to the traditions of respectful observation from a distance and the depiction of beautiful creatures in beautiful surroundings. All of the above is a reminder of how we, as photographers, must be conscious of the impact we have on the animals we photograph and how conscientious we must be of portraying them truthfully. In our last issue, we visited with Chris Johns, the new editor of *National Geographic* (and the first field photographer to be elevated to this position). In this issue, we showcase **Michael Nichols**, one of the current staff photographers and a standout wildlife artist. The *Geographic* always has represented the epitome of natural history photography, and *Outdoor Photographer* has benefited greatly by its example and from its photographers. As the *Geographic* endeavors to maintain its audience in an age of sensationalism and sound bites, we're pleased to see it in the editorial stewardship of such talented and principled photojournalists as Johns and Nichols.

—Steve Werner

Publisher/Editorial Director

Canon Photo Contest Winner

ADVERTISEMENT FEATURE

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Once again, the judges pored through the avalanche of entries in the second Canon EOS Digital Rebel XT Photo Contest in *Outdoor Photographer* to find a winner to take home this compact, full-featured digital SLR. The EOS Digital Rebel XT features an 8-megapixel CMOS sensor, the powerful DIGIC II image processor and compatibility with more than 50 Canon EF and EF-S lenses.

The contest winner is Carolyn Slay of Oak Ridge, Tennessee. The judges liked Slay's distinctive composition, which played the spot of colorful leaf against the rest of the frame, as well as her excellent juxtaposition of textures in this unique close-up view.



Thanks to everyone who entered the contest. Check out the Canon EOS Digital Rebel XT at your local authorized Canon dealer.

in focus

BREAKING NEWS!



◀ NIKON ANNOUNCES THE D200

As we went to press, Nikon announced its new D200 digital SLR. No simple update of the D100, the D200 is a totally new camera with high-end pro features at an affordable price. It has a 10.2 effective megapixel DX format CCD sensor, a magnesium-alloy body with sealed joints to keep out moisture and dust, a 2.5-inch LCD and new menus with larger, easier-to-read fonts. Increased viewfinder magnification and brightness present one of the largest and brightest views available in a D-SLR. The camera inherits the D2x's 3D Color Matrix Metering II system and comes with a built-in flash that's fully compatible with the SB-800 and SB-600 wireless flash. Street price is expected to be around \$1,699, with availability this winter, possibly as early as December. Look for more information on the Nikon D200 in the next issue of *OP*. **Contact:** Nikon USA, (800) NIKON-US, www.nikonusa.com.



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SOMETHING SHADY

Winter means snow, and snow usually means blinding sun. **Protect your eyes with Smith Optics' Cayman sunglasses.** These large-fit, polarized glasses are part of the Smith-Action line. Spring hinges help the shades stay on, and Techlite glass lenses keep them lightweight. A hydrophobic lens coating repels water. List Price: \$144. **Contact:** Smith Optics, (800) 635-4401, www.smithoptics.com.

CHECK OUT OUR WEBSITE @ www.outdoorphotographer.com

BIG AND BEAUTIFUL ►

Display the detail captured in your prints with the Canon **imagePROGRAF W6400**. This large-format inkjet printer can handle borderless 24-inch x 3-feet prints and can even print 24-inch x 150-foot panoramas. The USB 2.0 printer comes with a six-pigment set and easy-to-use software to help you design a layout or add text to your print. List Price: \$3,495. **Contact:** Canon, (800) OK-CANON, www.usa.canon.com.



◄ CLOSE UP AND POWERFUL

The Olympus **SP-500 UZ** has more zoom than NASCAR. This 4x3x3-inch camera is equipped with a 38-380mm zoom lens (35mm equivalency) and has optional conversion lenses. It has 6 effective megapixels, a 2.5-inch LCD screen, and is super-fast, thanks to the TruePic Turbo Image Processor. The power is all yours with full automatic and manual modes. It takes four AA batteries and an xD card. List Price: \$430. **Contact:** Olympus, (888) 553-4448, www.olympusamerica.com.



OUT AND ABOUT

Extreme comfort in the outdoors is difficult to imagine; turn that dream into reality with a **GTRV Westy**. These customizable SUVs and RVs are the perfect wilderness escort. Each automobile comes equipped with an extendable roof that provides ventilation and additional head space. The cars can seat approximately four, sleep five to seven, and come in both two- and four-wheel-drive. List Price: \$41,500. **Contact:** GTRV, (888) 332-9602, www.gtrv.com.



MAKE THE CUT

The Buck Knives **754 NRG** is a larger keychain knife, perfect for everyday use. The frame-lock knife boasts a 1.5-inch hawk-bill blade made of stainless steel with Buck's Edge2x technology. A thumb stud makes for easy opening. The knife is four inches long closed, weighs less than an ounce and comes in four different colors. List Price: \$21. **Contact:** Buck Knives, (800) 326-2825, www.buckknives.com.



◀ GO FOR IT

Pack your photo gear in the Delsey GoPix 92 backpack.

The 15x4x11-inch bag weighs only three pounds, and although compact, fits a 35mm SLR with an attached 80-200mm lens plus additional lenses and accessories. It also has a front organizer for smaller items like filters and memory cards. List Price: \$94. **Contact:** Delsey (Bogen Imaging), (201) 818-9500, www.bogenimaging.us.



OPEN WIDE

Wide and fast are two adjectives that usually don't go together, but they've made a truce for the Tamron SP AF 14mm $f/2.8$ Aspherical (IF) lens. The lens offers a bright view and faster, more accurate autofocus. It has 14 elements (two of which are Hybrid Aspheric elements) in 12 groups, which correct aberrations and give the image flat-field sharpness. The lens has a minimum focusing distance of 7.8 inches. List Price: \$1,820. **Contact:** Tamron, (631) 858-8400, www.tamron.com.

◀ UNDER THE SEA

Take a plunge with the SeaLife ReefMaster DC500 underwater digital camera. The 3.5x5.5x3.4-inch camera can withstand depths of 200 feet and weighs less than 17 ounces. Its technology conquers underwater shutter lag with Shark Mode, which allows you to capture quick-swimming animals in low-light conditions. It has two underwater exposure modes, six on-land exposure modes, a two-inch LCD screen and a long-lasting lithium-ion battery. List Price: \$550. **Contact:** SeaLife, (800) 257-7742, www.sealife-cameras.com.





KEEP ON DREAMING

Capture serene landscapes in dream mode with the Dreamagon lens. This unique lens is designed to create glowing images with a soft-focus effect. The softness intensity can be altered with the aperture— $f/4$ is very soft and $f/11$ is the sharpest. It has a focus of 90mm and can connect to most 35mm cameras using a T2 adapter. List Price: \$395. **Contact:** Dreamagon, (904) 389-6160, www.dreamagon-usa.com.

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*Features dependent upon the capabilities of your camera. Canon, Nikon and Konica Minolta are trademarks or registered trademarks of their respective companies. Konica Minolta version formerly marketed as PZ40X. Specifications subject to change without notice.

For fast ad info and to win prizes go to page 107

inFOCUS

PALM-SIZED PIXELS ▶

The Konica Minolta 8-megapixel DiMAGE X1 fits in the palm of your hand. The camera stays compact with a nonprotruding 37-111mm zoom (35mm equivalent) that takes close-ups two different ways—an Auto Macro Mode and a manual Super Macro Mode that can capture images as close as two inches. At only 3.7x2.7x0.8 inches, it manages to include a 2.5-inch backlit LCD screen. It ships with a cradle that connects to a computer or TV and can charge the battery either in camera or by itself. List Price: \$500.

Contact: Konica Minolta, (800) 285-6422, www.kmpi.konicaminolta.us.



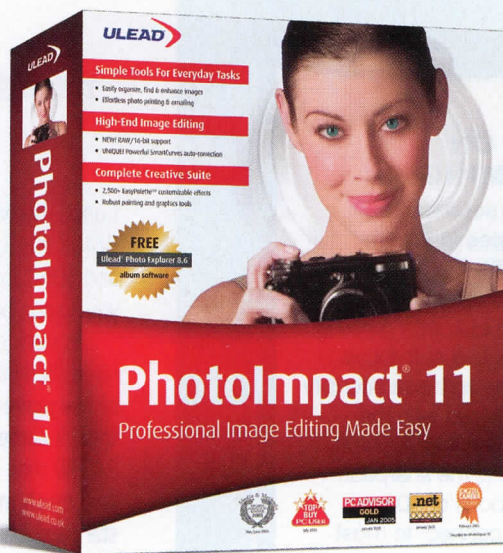
◀ THINK SMART

A lot of thought goes into your work so, appropriately, Think Tank Photo has put a lot of thought into the Speed Demon camera bag. Carry a couple of lenses, an SLR and accessories in the 27x18x19-inch bag. This camera hip holster comes with a detachable memory card wallet that securely holds up to 10 memory cards. The bag is perfect for an evening nature walk or a day hike. List Price: \$95. **Contact:** Think Tank Photo, (866) 55-THINK, www.thinktankphoto.com.



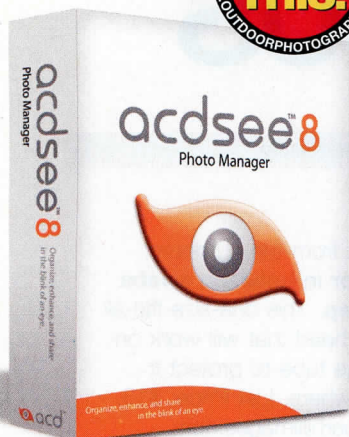
PRINTING PREP

Life has enough rules; there shouldn't be any when it comes to printing surfaces. inkAID throws the rules out the window by allowing you to print on exotic substrates by providing a coating that helps the ink stick. Easily applied with a brush, the coating will reduce dot gain, gamut and Dmax, allowing a better black. The product is available in a white semi-gloss and a transparent gloss. List Price: \$25 (liter); \$65 (gallon). **Contact:** inkAID, (888) 424-8167, www.inkaid.com.



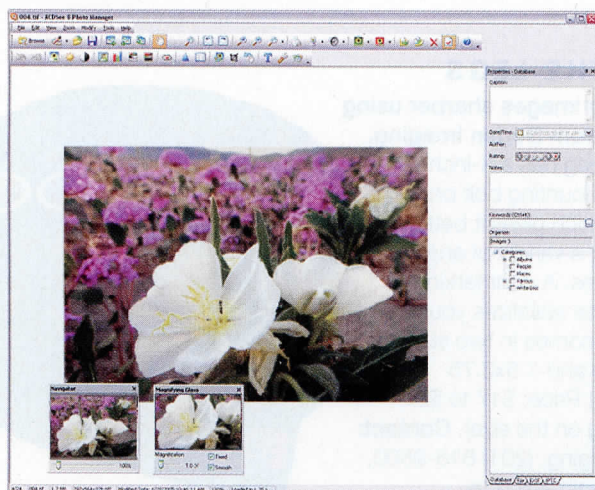
U ARE IN CHARGE

Ulead PhotolImpact 11 is an affordable, full-featured editing software with a customizable workspace so you can edit in your preferred style. Make your images perfect by removing unwanted objects like soda cans or telephone poles, and the software will automatically replace the object with a background matching your image. Version 11 has 16-bit, RAW and DNG support. List Price: \$90; \$50 (upgrade). **Contact:** Ulead Systems, (800) 85-ULEAD, www.ulead.com.



◀ RAZOR'S-EDGE SPEED

ACDSee 8 includes a new high-speed search tool. Type in a keyword or multiple keywords, and the software will search through file names, keywords, categories and functions assigned to your photos and return matches in mere seconds. Version 8 also has complete support for IPTC metadata and keeps thumbnails of images archived to CD to help you find them quickly. List Price: \$50; \$40 (upgrade). **Contact:** ACD Systems, (866) 244-2237, www.acdsystems.com.



WET AND STILL WORKING

Relax during water excursions with the Pentax Optio WPi, a 5-megapixel waterproof camera. The camera is made to withstand 30 minutes of continuous operation in up to five feet of water. It uses a zoom of 38-114mm (35mm equivalent) without the lens extending from the camera body. Built-in tracking AF follows the movement of a subject to make sure the image is in focus. A two-inch LCD screen and 4x2x0.9-inch body make the camera ideal to carry when you want to travel light. List Price: \$350.

Contact: Pentax, (800) 877-0155, www.pentaximaging.com.

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CLEAN FREAK

You may be able to handle dust and dirt from the outdoors, but your sensor can't. **Clean your sensor in between swabs using Copper Hill Images' SensorSweep.** This one-size-fits-all brush has a ½-inch-wide, static-charged head that will work on every D-SLR. It ships in a durable storage tube to protect it from dust and makes it easy to tote anywhere. List Price: \$13. **Contact:** Copper Hill Images, www.copperhillimages.com.

LOSE THE LEGS

Make your images sharper using THE pod from Bogen Imaging.

This beanbag has a ¼-inch standard mounting bolt on top of it, which gives it better support for a variety of angles and surfaces. A nonmarking, nonslip base stabilizes your camera. It comes in two sizes, 5x2 inches and 1.5x3.75 inches. List Price: \$17 to \$21 (depending on the size). **Contact:** Bogen Imaging, (201) 818-9500, www.bogenimaging.us.



PAPER CRANE

All-natural Museo II, an archival paper from Crane & Company, will produce pure blacks and white whites. The archival paper is acid-free and lacks fluorescent brightening agents, which cause fading over time. Made from 100% cotton and filtered using natural artesian water, the dual-sided paper has two separate textures, both excellent for printing. A calcium-carbonate buffering also helps the paper fight fading over time. It's designed for most desktop and wide-format inkjet printers. List Price: \$40 (25 letter-sized sheets).

Contact: Crane & Co., (800) 268-2281, www.crane.com/museo.





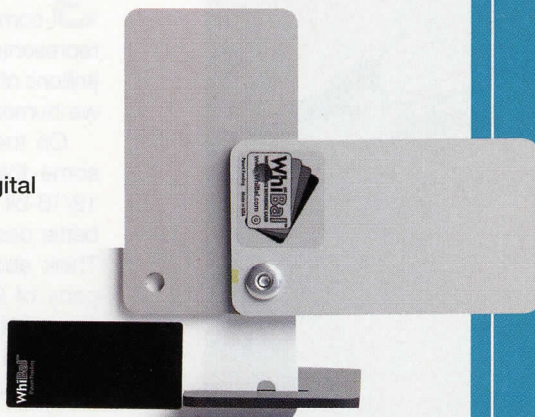
◀ CLEAN UP YOUR ACT

Clean your lens with ROR (Residual Oil Remover). The product cleans microscopic residue—a by-product of environmental pollution—from glass surfaces. After time, residue becomes apparent on your lens. ROR emulsifies the buildup and simultaneously cleans any other residue that has accumulated. The cleaner works on all glass surfaces, including on a flatbed scanner or filter. List Price: \$4.50 (one ounce); \$8 (two ounces). **Contact:** V-VAX, (800) 342-2044, www.ror.net.

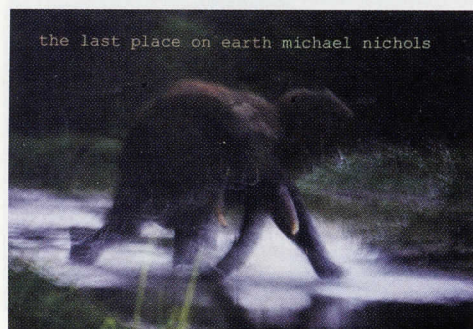
WHITE ON ▶

Balance the color in your digital images accurately using RAWWorkflow.com's WhiBal White Balance Reference Card.

Photograph the pocket-sized card in the same setting and lighting as your subject and use it as reference for RAW conversions or color balance in JPEG format. The cards are waterproof and scratchproof to maintain neutrality. A set includes two gray cards (optimized for RAW or JPEG) and a white/black card. List Price: From \$40 to \$50 (depending on size). **Contact:** RAWWorkflow.com, (321) 752-9700, www.rawworkflow.com.



THE LAST PLACE ON EARTH



"Dark Africa" is a label for the place that was most popularized by Henry Morton Stanley. Adventure and heroism, mystery and discovery, danger and disease—these were the recurrent themes brought home to the European armchair explorers through Stanley's books.

Flash-forward, and

National Geographic has compiled a book covering the past couple decades of Michael "Nick" Nichols' photography from Central Africa and the expedition journal of naturalist Mike Fay. ***The Last Place On Earth* (National Geographic Society, 2005) is a two-volume, boxed collector's set, the larger book being made up of grand plates that present Nichols' photography as the center of attention.** The smaller book, illustrated with Nichols' evocative black-and-white photos, replicates the journal of Fay, the expedition's leader and force for conservation in the region. **Contact:** National Geographic Society, (800) 437-5521, <http://shop.nationalgeographic.com>.



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16-Bit Challenges

When do you really need the **16-bit capabilities** of RAW files?



Banding from 8-bit adjustments

More isn't always better, but sometimes it helps. More strokes in a golf game is a bad thing, while more runs is good for baseball (unless you're on the losing side). More heat is great for baking bread, but awful for storing eggs.

Now, what the heck does this have to do with digital photography? Quite a lot, actually, when you look at 16-bit vs. 8-bit images in Photoshop. Bit-depth refers to the way digital data handles tonal and color information for a photograph. There are a lot of absolutes going around about using them, which are sometimes misleading and confusing. These two bit-depth choices are important to understand so you can make the best choice for your needs. They influence whether you shoot JPEG or RAW and how you process RAW files.

JPEG is an 8-bit file, while a RAW file is 16-bit, though it really isn't that simple. Digital SLRs and compact digital cameras typically start with 12-bit files coming from the sensor (it can't capture 16 bits of data). A 12-bit camera file is smartly converted to an 8-bit JPEG image inside the camera. For a RAW file, this 12-bit original data is prepped and placed into a 16-bit file, but you get no more data

28 Outdoor Photographer

adds adjustment room in which to work (by a factor of over 4,000!).

3 True 16-bit color (which isn't what comes from most digital cameras) represents 281,474,977,000,000 colors (trillions of colors), which is way more than we humans can distinguish.

On the surface, and especially since some think the bigger the better, the 12/16-bit RAW file seems to be a much better deal. And it is, if you need the data. Think about finding a friend in a small party of 20 people versus at a football game with a crowd of 80,000. If your goal is to find only that person, those extra people are of no help. On the other hand,



No banding from 16-bit adjustments

The high tonal information in a 16-bit file can be especially important when working subtle color gradients as seen in the background behind the lubber grasshoppers in these photos.

than the original 12-bit image (the 16-bit file is simply a big space in which to put the 12-bit image).

Without going into all the math, let's look at how these bit-depths affect color: **1** 8-bit RGB can represent 16,777,216 distinct colors (millions of colors), which is plenty for making a true photographic print.

2 12-bit RGB represents 68,719,476,736 distinct colors (billions of colors), which

if you're trying to get signatures for a referendum, the small party of 20 does little good compared to the football crowd.

A JPEG file is quick and easy to adjust, and for many scenes, may be all you need. On the other hand, some scenes simply don't do well with the 8-bit data of JPEG and need the 12 bits of information in the 16-bit RAW file. These are typically images that need strong adjustments across subtle gradients. The big

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advantage of JPEG is speed and ease of work; the big advantage of RAW is a hugely increased adjustment space.

It can be difficult to know if a particular scene will have problems when shot with a particular bit-depth. I can tell you from experience of shooting thousands and printing and publishing hundreds of images in JPEG that you can shoot JPEG alone and get quality images almost all of the time. However, I can also tell you from experience that RAW files will provide better images in many situations and will output the best images in certain challenging conditions (which might not be what you expect, as we'll note in a moment).

The way to deal with this is to shoot RAW+JPEG with any camera that offers the choice. It guarantees that you have both JPEG images that can be dealt with quickly and easily (plus they include special internal camera processing that RAW does not) as well as RAW files for when you need them. You gain the choice of either.

This wasn't so much an option for most photographers a few years ago. RAW+JPEG took up a lot of storage space and slowed down cameras. Cameras can deal with this today, plus memory cards and hard drives are quite reasonably priced for a lot of megabytes and gigabytes, respectively. Now RAW+JPEG is a viable way to go. Some of the newest cameras (such as Canon's EOS-1D Mark II N) allow you to record these shots to separate memory cards (e.g., RAW to the CompactFlash card, JPEG to the SD card) for more convenience.

There are certain images that I'll open first using the JPEG file. These typically are properly exposed photos with a good range of tones and colors. There also are certain pictures that I'll open right away into Adobe Camera Raw. These usually are scenes with very bright highlights, images with strong detail in the darkest areas, photos shot under very low-contrast situations and scenes with subtle gradients.

Almost everything I shot a few years ago was JPEG. As I increased my RAW shooting, I was pleased to discover that

(Cont'd on page 104)



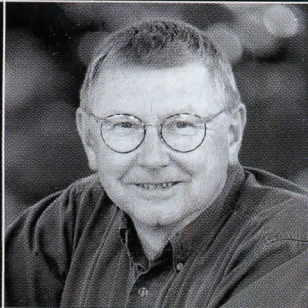
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[By George D. Lepp]

Carrying Cameras At The Ready

Q *I do a lot of hiking with my camera and lenses. Is it best to travel with the lenses in manual or autofocus mode?*

A. Schatz

Tigard, Oregon

A The best setup when hiking is to have all the settings on the camera ready for action. You never know when something will spring up in front of you. You won't have time to adjust the settings to capture your spontaneous subject. Leave the focus set to auto, the exposure on Aperture or Program mode, and the power off to save the battery.

I'm amazed at how many photographers arrive at a location, put on their photo backpack with their gear inside and carry the tripod loose (without the camera attached), then head out on the trail unprepared for the unexpected. It would take five minutes just to get out the gear, let alone be ready to shoot. Be ready when you set out.

This also goes for traveling in an automobile, where subjects might be found along the road. On a recent trip to Molokai, Hawaii, I was on the way to a beach to shoot landscapes with a 500mm telephoto at the ready. As luck would have it, a Hawaiian owl (or pueo) was sitting on a bush near the road. Because I was prepared, I captured some images of this elusive bird before it flew off.

CRT Vs. LCD

Q *I'm considering purchasing an LCD monitor to replace my CRT. I've heard that LCDs aren't as sharp as CRTs when it comes to editing photos. In your opinion, how do these types of monitors compare?*

H. Bryant

Fresno, California



The pueo, or Hawaiian owl, Molokai, Hawaii.

A All of the monitors in my personal work area, my office and the Institute of Digital Imaging are now LCDs. We've gone past the point where CRT monitors have any advantage over LCDs, as long as you buy a quality LCD designed for image work. Low-cost LCDs often aren't very good for photographers because they're difficult to color-calibrate and their brightness changes with the viewing angle.

The obvious advantage of an LCD monitor is its space savings. The contrast, sharpness and color fidelity of these monitors can be outstanding. If you're a Mac user, you can't go wrong with the Apple line of LCD monitors. Windows users have a number of companies from which to choose. My personal favorite is the 23-inch Sony PremierPro Widescreen SDM-P234/B LCD monitor. Find a retailer in your area that has monitors on display and look at the models side by side. Move your head around and be sure the image doesn't change with the viewing angle.

Another advantage of an LCD monitor is that it's more stable in maintaining color settings once calibrated. Just make sure you calibrate it! If you can use it, get a monitor that's

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With power outputs ranging from 300 to 900 Watt-Seconds (Guide Numbers from 192 to 282), recycling times from 2.0 to 3.4 sec, variable power settings from 1/8 to full power, built-in 5800K Proportional modeling lamp, audible and visual ready signals, and built-in super-sensitive slave, Flashpoint II Monolights are the real deal—pro-caliber units you can rely on to give your images a competitive edge. They're also complemented by a full line of pro-caliber Flashpoint II system accessories, including softboxes, reflectors, barndoors, adjustable snoot, sync cords, and user-replaceable flashtubes and modeling lights—all offered at unprecedented low prices.

In short, Adorama Flashpoint II Monolights provide quality plus power for less—and that's why they outshine the competition. Why pay more when you can “trip the light fantastic” with today's best value in a flash.

COMPARISON CHART

	Model	GN	Recycle	Weight	Sync	Price
Flashpoint	620	192	1.2 Sec	4.6 lbs.	6v	\$199.95
White Lighting	X800	172	1 Sec	4.1 lbs.	6v	\$399.00
Flashpoint	1220	252	2.6 Sec	5.25 lbs.	6v	\$299.95
White Lighting	X1600	236	2 Sec	4.9 lbs.	6v	\$479.99
Calumet Travelite	375	220	1.7 Sec	6.75 lbs.	15v	\$469.99
Flashpoint	1820	282	3 Sec	5.75 lbs.	6v	\$349.95
White Lighting	X3200	343	4 Sec	7.1 lbs.	6v	\$669.99
Calumet Travelite	750	350	2.1 Sec	7.5 lbs.	15v	\$569.99



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• 620 Kit • 1220 Kit

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Ruggedness is a relative term. The price goes up dramatically for laptops designed to be especially rugged, with special cases and hard drives that resist heavy shocks.

digital instead of analog. It will have a DVI connection into the back of your computer. If you're planning to use two monitors for image editing, be sure the video card in your computer supports two DVI connectors.

Laptops And Desktops

Q How do I decide which laptop computer to buy? Is there a noticeable difference in resolution, speed, reliability and rugged con-

struction for field use? Are the so-called "desktop replacements" really as good as the desktops? We see many fine articles and Tech Tips on the camera end of the process, but very little on the computer end.

K. Baldauf

Marshfield, Wisconsin

A Laptops are necessary tools for serious digital photographers, and there are many choices out there. One of my first considerations is size and weight. For a time, I had the biggest, most powerful laptop available from Dell. It was the "desktop replacement" you mentioned. It became a real drag carrying it around on airplanes and between shooting locations. The screen was large and the resolution high, but the weight and size finally did it in.

Trying to open and work on a large laptop in an airplane is quite a task. The person in front of you will undoubtedly recline his or her seat, making it impossible to open the laptop. A compact laptop with a smaller screen can still be usable on an airplane, however.

Screen resolution and viewability are also important factors. Laptop LCDs need to be viewed from a direct angle or the color and brightness shifts. For this reason, serious image editing shouldn't be done on a laptop. You still can do a lot of work, but leave the optimization and printing tasks for your calibrated system at home.

You don't want to compromise good resolution in a laptop monitor. Having 1280 x 1084 or higher is ideal. The size of the screen can be in the 12- to 15-inch range, depending on how much you're willing to give up in order to lower the weight. Laptops weigh anywhere from seven pounds down to about three pounds.

Some of the lightest laptops don't have CD/DVD drives in them, requiring you to carry an external unit. That, to me, defeats the purpose of carrying a lighter, smaller unit. Get a laptop with a DVD writer. With a capacity of over 4 GB of data, DVDs make an excellent backup until you get home. They let you make two copies of your images while traveling—one on the laptop and one on a DVD.

To be able to run Photoshop efficiently on a laptop, you need a minimum of 512 MB of RAM. Having 1 to 2 GB is better and will speed up the workflow. Hard drives start at 40 GB

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in size and can go up to 100 GB or more. Get the largest one you can afford because it will fill up quickly with programs and lots of image files.

Ruggedness is a relative term. The price goes up dramatically for laptops designed to be especially rugged, with special cases and hard drives that resist heavy shocks. Unless you expect it to be subjected to rough treatment, a regular laptop should be adequate. Most of my work is done on a regular laptop at the motel in the evening or in the van under reasonable conditions.

You'll always need to be careful with the laptop in transit, but then you have to do that with cameras and lenses, too. In all my travels, I've only damaged one laptop, and that was from putting too much pressure on the LCD screen when packing it. The screen was broken and a repair would have cost as much as buying a new unit. Now I carry my laptop in either a special padded carrying case made by RoadWired if I'm on the road, or a small roller case with the digital projector if I'm traveling on an airplane. I always carry the laptop on the airplane with me. You should not check a laptop with your baggage.

Simple And Cheap Scanning

Q *I'm looking for a simple, low-cost way to convert an occasional slide into a digital image for home and family use. Being able to print a decent 4x6 print would be fine. I'm wondering if a slide duplicator installed on my digital SLR would do an adequate job? If so, can you recommend a low-cost duplicator, light source and camera setting for duplicating a slide? If you don't recommend a slide duplicator, can you suggest another low-cost method for converting an occasional slide into a digital image?*

R. Wemer

Montezuma, Iowa

A Simplicity and low cost come in the form of a flatbed scanner equipped with a transparency adapter. If you're looking to make 4x6-inch prints, a scanner in the \$100 to \$300 range will easily handle that (it will allow excellent prints far larger). If you have a lens for your camera that focuses to a macro setting, an even less expensive accessory is a slide-copying adapter. Any even, bright light source will give you a decent digital image of the slide with this accessory. If you don't

have a macro lens, use extension tubes to allow another lens to focus close enough to fill the frame with the slide to be copied.

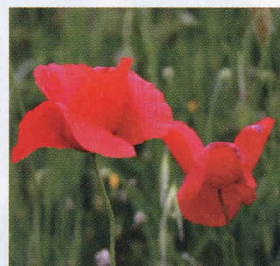
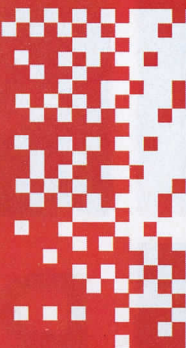
The best (but not exactly cheap) method is to use a film scanner like the Nikon Super CoolScan V ED or the Konica Minolta DiMAGE Scan Elite 5400. At \$550 to \$580, these units produce a quality scan that will make prints far larger than 4x6 inches. It's a worthy investment should you get serious about converting

your slides to digital images.

OP

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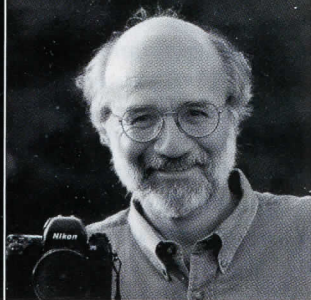
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My Favorite Things

Toys to bring out the inner child in every photographer

[By Bob Krist]

Getting the perfect shot requires having the perfect tool. A few of Bob Krist's favorite tools were employed to make these images. NEAR RIGHT: The Lightsphere at work. FAR RIGHT: Traveling with the Tamrac Velocity 9 is a back-saver. BELOW: Lensbaby 2.0 is the ideal device for food photography.



Raindrops on roses and whiskers on kittens may make some folks' list of favorite things, but certainly not mine and probably not yours (or the photo enthusiast in your family). If you'd like to drop hints to loved ones for some reasonably priced and incredibly useful photo toys for the gift-giving season, get out of the rain, leave the cats alone and check out one of the following nifty items.

Spheres Of Influence

Since time immemorial, photographers have been trying to find a relatively compact gadget that would soften the harsh light from a small shoe-mount flash. You can use an umbrella or a softbox, but you can't tote them around too easily. *OP* recently did a roundup of the most common items ("Gadget Bag: Light Up Your Life," September 2005).

These items work pretty well, but they don't always soften the harshness enough for my taste. Enter Gary Fong, a former *San Francisco Chronicle* shooter-turned-wedding photography entrepreneur. Frustrated by the digital image's tendency to blow highlights in the harsh light of direct flash, Fong developed a large but portable plastic dome he has dubbed the Lightsphere II. It's a two-part gadget, about the size of half a loaf of bread. The top is a dome, which can be removed to bounce light off a ceiling.

Although similar to other plastic diffusers, the light quality that the Lightsphere II produces is softer because it's bigger (and the larger the light source in relation to the subject, the softer the light). I've been pleased with the results of the Lightsphere II. It provides almost umbrella-quality lighting, and it works for both horizontals and verticals, with the flash sitting conveniently in the hot-shoe atop the camera—there's no need to take it off the camera.

The only tough part is carrying it. While it's lightweight and smaller than an equally efficient umbrella or soft-box, it's still bulky and won't fit in most camera bags. I solved the problem by finding an old nylon pouch for a pack-away raincoat that would hold the gadget, and I tether it on the outside of my camera bag. It's not an elegant-looking solution, but it works. To address the portability problem, Fong recently announced the Lightsphere Photojournalist, a smaller, topless version made with a more flexible plastic. The original version costs \$39.95 and is available from www.digitalphotographers.net.

Get Off My Back

Until recently, I was one of the few middle-aged photographers I knew who didn't have back problems...or so I thought. Sure enough, carrying 20-plus pounds of gear on my shoulders all these years was indeed doing damage to my spine, and it finally let me know, big time.

Thanks to the ministrations of doctors, chiropractors, physical therapists and some stretching exercises, I'm managing my problem, but I still have to carry gear in an accessible, but spine-friendly way. I looked long and hard for a bag that could carry two bodies, several lenses and a flash, not hang from one shoulder, and yet provide the instant access that traditional backpacks just can't.

Taking a page from the bike-messenger style of the sling bag, Tamrac (www.tamrac.com) has developed just the bag. The Velocity Series bag slings across your back and cinches around your waist. Carried mostly on your back, it can be swung around to your side, where you can lift the lid and access whatever gear you need. I'd like to see a more substantial waist belt and shoulder strap on the bag, but aside from that, it's nicely made and it's a neat way to tote your gear. With a street price of around \$60, it's also a great bargain.

Let's Get Edgy, Baby

Every once in a while, it's good for us photographers to stretch a bit and do things that we're not used to doing. As Dewitt Jones has pointed out in his columns, listening to our "inner child" can improve our ability to see and make pictures. A lot of times, though, my inner child just doesn't want to come

out and play; he's stuck pouting in the corner of habit. I have to entice him out with an occasional offer of a new toy.

Currently, my inner toddler is being happily amused with a little item called the Lensbaby 2.0 (www.lensbabies.com). This is a simple lens mounted on what appears to be flexible, hose-like bellows material, which in turn mounts on your SLR. Because you can bend the element in relationship to the film or sensor plane in an infinite variety of ways, you can play with depth of field by changing the plane of focus.

If you've read a food, lifestyle, travel or health magazine in the last decade, you've seen that minimal depth-of-field look put to good use. That look has been a favorite of photo editors and art directors for a while. Previously, if you wanted to try it yourself, it required a hefty investment in special lenses or a view camera.

Then came the Lensbaby. Now you can be cutting-edge, cool and contemporary without breaking the bank. Since food photography is a big part of travel work, I use my Lensbaby 2.0 to shoot all types of victuals, and it's working out great. You just get one teeny part of the subject in focus, and then there's all that lovely out-of-focus area around the crab leg or lamb chop. It's also useful for photographing flowers and portraits.

The original Lensbaby wasn't even that sharp in the in-focus areas, a quality that worked for some but not all users. Lensbaby 2.0 uses improved optics, which make the sharp area extremely crisp. The design is charmingly primitive and ingenious—you change apertures by manually inserting different aperture rings with a magnetic wand, and focus by squeezing the lens in and out with your fingers. There's no metering connection for most TTL SLR meters, but the results are unique and worth the hassle. Lensbabies are available in most major manufacturers' mounts. At \$150 for the 2.0 version and \$99 for the original, it's a guilt-free indulgence for your photographic inner child.

Quantum Leap Mechanics

It's no secret—I like everything about digital photography, except for the computer part! To me, digital photography will have reached its golden age when I can come back to the hotel after a long day's shoot, give my CF cards to someone or something, and simply say, "Pick

(Cont'd on page 103)

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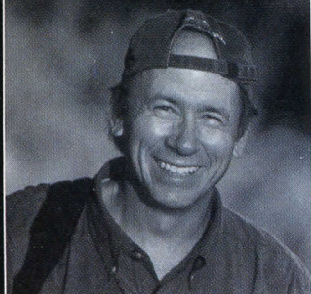
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Silence: Passage To Possibilities

Nature shows us incredible beauty and possibility standing just outside the rat race

[By Dewitt Jones]



On a day when the world was screaming with photographic possibilities, silence was golden.

"There was only silence.... I could see the shape of the land, how it lay holding the silence. Its poise and its stillness were unendurable, like the ring of silence you hear in your skull when you're little and notice you're living...."

As I walked down the path toward the loch, Annie Dillard's words whispered a faint, distant echo in my head. Not a soul moving in the landscape. Nothing moving, except...me. And so silent that each footfall on the leaf-muffled path seemed like an explosion. I came to the water's edge and stopped. Silence.

Silence. It pressed in from all sides, cutting me off from the world and yet, in a strange way, connecting me to it at the same time. I could hear my own breathing. Was that my heart I heard as well?

Without a sound, fog swirled down from the gray sky, saturating everything with a thin coat of moisture, enshrouding me, the loch, the boats and the forest, weaving us all together in the silence. I love these times in photography—the times of

silence before the shooting begins, maybe even before the seeing begins, when I can just stand and be part of the landscape.

Nature seems so clear in the silence. No distractions. A hundred thousand possibilities just waiting...for me.

Almost afraid to break that soundlessness, I let my eyes move first. The lily pads on the mirror-smooth surface of the water—there's a photograph. The boats pulled hard against the shore—there's another. In the silence, it was all possibility.

Later, when the silence is gone, the possibilities will be harder for me to see. When the cacophony of life returns, it's more difficult to focus, to separate the signal from the noise.

Perhaps that's why so much of our time is spent in a competitive, scarcity mindset. You know what I'm talking about—that Newtonian zero-sum game, the allocation of scarce resources, the law of the jungle, eat or be eaten, my win is your loss.

Second place is the first loser! I saw that on a T-shirt recently. Whoa! I'm sorry, but that's a very depressing way to look at life. If there's really only one winner, then for all

(Cont'd on page 105)

SIGMA



OUR WORLD

A vision of grace in a Nigerian village is a soulful revelation.

ED KASHI: Born in 1957 in New York. Earned a degree in photojournalism at Syracuse University. Photographed in more than 60 countries. Received numerous awards for a wide range of work. Photographs appeared in National Geographic magazine, among many other publications.

Shooting data: SIGMA 18-200mm F3.5-6.3 DC lens, 1/125 second exposure at f10.

ED KASHI SHOOTS THE WORLD WITH A SIGMA LENS

NEW

Churches may crumble, but in the right hands, spirit is everlasting. With SIGMA's high-power 11.1X zoom lens on his digital SLR, the photographer brilliantly captured this serene Sunday scene. The lens image circle is specially designed to suit a digital SLR imaging sensor's size. Multi-layer coated SLD (Special Low Dispersion) glass and aspheric lens elements achieve superior image quality throughout the entire zoom range. This light, compact lens is also blessed with streamlined dimensions: 70mm/2.8 in. maximum diameter, 75.6mm/3in. length and 385g/13.6oz. weight (in a Nikon mount). Minimum focusing distance is 45cm/17.7in. Maximum magnification is 1:4.4. With its high-performance inner focusing system, this SIGMA lens is suitable for use with a light-shielding the petal-shaped lens hood included and circular polarizing filters.



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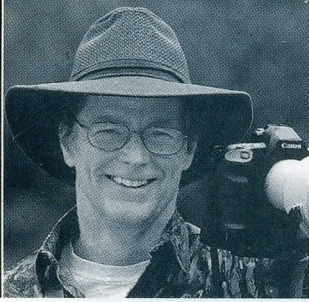
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Learning From Data Points

Great success is built on the shoulders of failure

[By Joe McDonald]



A wild puma, or mountain lion, southern Chile.

On the crest of a distant hill, a suspicious-looking silhouette caught my attention. At a hundred yards, a pair of ears might be nothing more than a couple of odd bumps on a large rock in the rough-hewn landscape of southern Chile. I brought my binoculars up for a better look. They were ears! But of what? A fox? A guanaco? The head turned and I could barely believe my eyes—it was a puma, a mountain lion!

The puma climbed a bit higher up on the rock, laid down and calmly surveyed its kingdom. It could clearly see me but was unconcerned. At 8 a.m. with the sun shining, I had a puma stretched out on a rock in front of me. What could be better? Maybe having a camera and lens along, for one!

Two years earlier, I had spotted another puma in the same area that I was unable to photograph because, again, I was without a camera. That experience was exhilarating and left me with the conviction that it was possible to photograph a puma in the wild if I only spent the time. I tried again the next year, but without success. This year, I hoped, would be my time.

I chocked up my failures of the previous occasions as important “data points,” observations and experiences that might, in time, add up to make a photograph. Wildlife photography is like that, for not every outing is successful, but hopefully even painful lessons can be turned to good use at a later time.

Sometimes those lessons are harsh: I won’t go back there again! I think I’ll try the dry season next time! I didn’t know algae-covered rocks were that slippery! One easily could dismiss these experiences as simply mistakes, but, indeed, you can learn from them and shape your behavior or orchestrate the experience until you finally realize success.

I’ve had more than my share of mistakes—I mean, data points, but I always try to look at the bright side of things, rationalizing that I can use this information in

a positive way. That can be hard when you miss a shot and know you may never return to that exotic location. Nevertheless, chances are there’s something that can be taken from the experience and modified or applied to some other shoot.

Sometimes these data points simply build up as you work a project. Truly, this is field experience, and for a good wildlife photographer, there’s nothing more valuable. For me, that’s half the fun, and if I’m not as successful with a project as I’d have hoped, I often can take solace in knowing that I may do better next time because I’ll be more prepared. Indeed, I’ve learned my lessons.

Or so I thought. Now, for the second time, I saw a puma and I didn’t have a camera. Fortunately, this time there was some method to my madness. We had two-way radios, and after radioing my wife, Mary Ann, that I had spotted a cat, she confirmed my position and headed to our vehicle, where we were to rendezvous with our friends. We had worked this out earlier—we’d split and search, and the lucky one who found the cat would stay with it while the others brought

(Cont’d on page 105)

SIGMA



OUR WORLD

In the Niger Delta, even routine cooking looks extraordinary.

ED KASHI: Born in 1957 in New York. Earned a degree in photojournalism at Syracuse University. Photographed in more than 60 countries. Received numerous awards for a wide range of work.

Photographs appeared in *National Geographic* magazine, among many other publications.

Photo data: SIGMA 10-20mm F4-5.6 EX DC HSM, 1/250 second exposure at f/13.

ED KASHI SHOOTS THE WORLD WITH A SIGMA LENS

The photographer and his subject assure that a fantastic photo opportunity and a great oil blaze do not go to waste. This SIGMA wide-angle zoom lens, for digital cameras, dramatically captured the surreal quality of a slice of life attuned to the elements. The lens image circle is specially designed to suit a digital SLR imaging sensor's size. SLD (Special Low Dispersion) coated glass and aspheric lens elements effectively correct various aberrations, for clear, distinctive image quality at all times. The Hyper Sonic Motor (HSM) provides silent, responsive autofocus action, and enables full-time manual focus. Minimum focusing distance is 24cm/9.4in. throughout the entire zoom range. The petal-shaped lens hood, included, is very effective at shielding against extraneous light.

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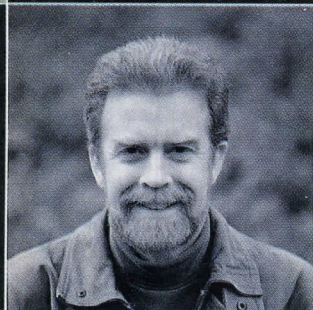
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The Nature Of Veracity

Lingering suspicions about digital technology miss the point about the “truth” in a scene

[By William Neill]



Frozen Lake, Lassen Volcanic National Park, California.

Digital photography has come of age rapidly in recent years and brought with it many advantages to photographers at all levels of ability and interest. While there's no stopping the wave of technological innovations and applications, some questions still linger around the subject. One of the key issues is that of veracity. Especially with the editorial use of natural history photographs, we find ourselves asking of photographers: Is that what you really saw?

I've been dealing with the question of veracity ever since I started making my fine-art prints by digital methods with EverColor 12 years ago. At my exhibit that included those first digital prints, I was showing a winter image with an unusual hoarfrost-like effect in the snow. Someone attending the opening of the exhibit asked me if the effect was digitally created or if it was real. This was a first for me, and in my shock I replied, “Of course, it was real!”

With some time to reflect on this question, I realized that as soon as many people heard that an image was captured or printed digitally, the question of manipulation would arise. It's a fair question to ask, especially in the context of a book or magazine delivering information and images as a matter of record in nature.

Recently, a major national magazine, one that often deals

with science and natural history subjects, showed interest in an image I submitted to them. That image, *Frozen Lake*, is shown here. As part of the selection process, I was asked by the editor if the image was digital or film, and if shot digitally, whether it was a RAW or high-quality JPEG capture. They also needed to know if the JPEG I showed them represented the tones of the original image. Since it was a digital RAW exposure, they wanted to see the unprocessed RAW file for verification. I was happy to address their questions, but the answer wasn't so simple nor provided the clarity the editor was seeking.

I explained to them that the image had been strongly underexposed, that I had been trying out an EOS-1Ds camera on loan from Canon at the time, and that I had had little experience exposing digitally.

I told them that my processing in Adobe Camera Raw and efforts in Photoshop were largely my attempt to restore the image to what I actually saw. They expressed concern about the considerable change made from the “original,” even though I was making the file more like what I saw.

It was snowing when I made the exposure, and in the dim light I managed to miss seeing a branch along the edge of the frame. I noticed the branch after the first few frames, adjusted my composition, and continued photographing. Unfortunately, I found that the best-balanced composition was found in the first few frames that showed the branch. I cloned out this small, distracting branch, and I told this to the editor. Honesty is the best policy! Besides, when I sent them the unprocessed RAW file, the branch would be evident. The jury is out on the publication of this image, but it will be interesting to see if the publication's decision-making process is affected by any of these issues.

The broader implications of my experience are more interesting to consider. What form best represents the original scene? Is film a pure record of reality? Certainly not, as we all know film doesn't show us what our eyes see. Colors and contrast vary between such factors as film types, lighting con-

(Cont'd on page 106)



Always choose Kodak memory cards.

Okay, move to the left.

My left? Or your left?



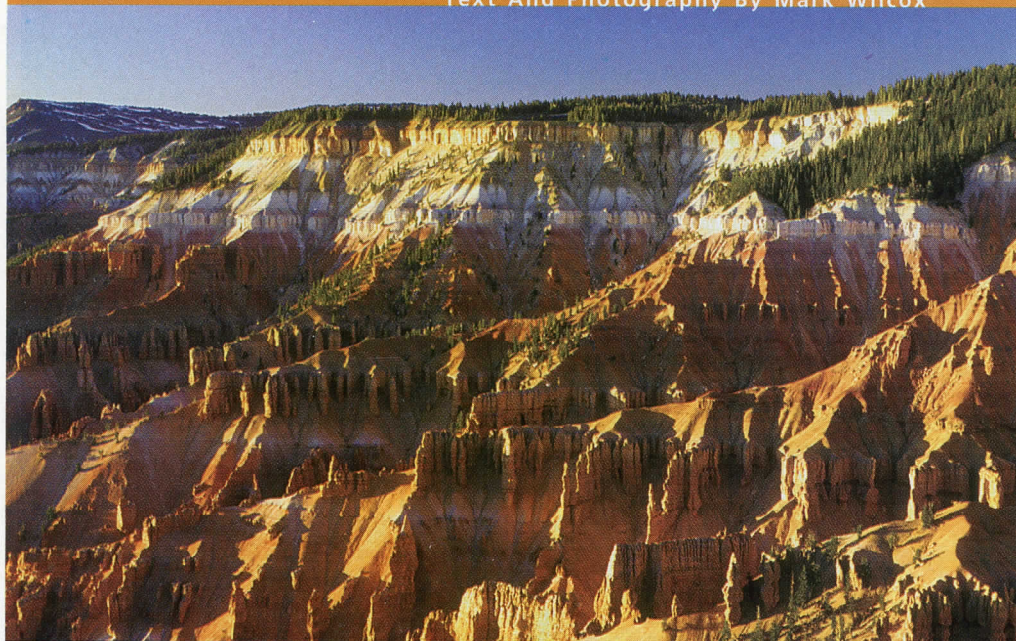
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[FAVORITE PLACES]

Text And Photography By Mark Wilcox



Cedar Breaks National Monument UTAH

Location

Cedar Breaks National Monument is loosely sandwiched between two southwestern Utah national parks—Zion and Bryce Canyon. It towers 2,000 and 4,000 feet above these parks, respectively. The monument lies 22 miles west of Cedar City, Utah, about 60 miles east of Bryce Canyon, and about 80 miles north of Zion.

The visitor center rests at an elevation of more than 10,000 feet and stands next to the monument's main attraction, the amphitheater. This scenic marvel is three miles across and sports hoodoos, ridges and

spires in various hues of red, purple and gold. Area facilities include 30 campsites, a five-mile scenic drive, picnic areas and hiking trails. The visitor center opens around Memorial Day and closes for the season in mid-October.

The monument gets its name from early Utah settlers. "Cedar" refers to the cedar or juniper trees that grow nearby, and "Breaks" is a word meaning badlands. In 1933, this 6,155-acre wonder was declared a national monument by President Franklin D. Roosevelt.

Weather

At an elevation of over 10,000 feet, the average low temperatures at Cedar Breaks remain below freezing for approximately eight months of the year. From June through September, however, lows range from the mid-30s to 40s F, and highs reach the 70s and 80s F. Average precipitation at this time of year

reaches the six-inch mark, but clear blue skies are the norm.

Photo Experience

Various high-country wildflowers begin their colorful displays in late June, while late-bloomers peak in mid-August. A hike to Spectra Point reveals a bristlecone pine tree that began its growth during the Roman Empire, and another trail travels to Alpine Pond, a backcountry pool surrounded by a forest of spruce, fir and aspen.

Nothing can top the most glorious attraction of the monument, however—the Cedar Breaks amphitheater. The scenic drive has four pullouts for gazing deep into its interior. North View overlook faces south. Chessman Ridge and Sunset View overlooks both have views to the west, and Point Supreme has the only viewpoint that looks due north.

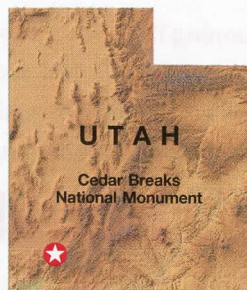
When photographing at the amphitheater, the weather often determines which overlook will set up the best image. If a dramatic summer thunderstorm starts rolling in from the west, the Chessman Ridge and Sunset View are the best locations for capturing the amphitheater below, with the rolling clouds in the distance. If the western sky looks relatively clear, a shot of the scenic from Point Supreme or North View will allow the sun's warm cross-light to give dimension and depth to the formations below.

Best Times

If a snowmobile is available, photographs can be made at any time of the year, but for practical purposes, the photography season coincides with the opening and closing of the visitor center.

The best images of the amphitheater from Point Supreme are taken within 45 minutes of sunset and within three weeks before or after the summer solstice. By mid-July, the setting sun begins to creep behind the southern cliff of the opening to the amphitheater, casting an unwanted shadow on the scene.

Contact: Cedar Breaks National Monument, (435) 586-9451, www.nps.gov/cebr/. **OP**



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The mainstream of African wildlife photography has been carried out on the plains of East Africa, with telephoto lenses protruding from the windows and roof hatches of vehicles. The climate in this country is perennially pleasant. The pestering bugs are few. The accommodations range from comfortable camp to luxury lodge. And most importantly, the drama and beauty of the wide-open ecosystem is reenacted virtually every day. In highly trafficked parks, the eyes and binoculars of numerous tourists and guides work in an informal cooperative effort to locate the main events: a pride of lions on a hunt, a rhino in the bush, a leopard in a tree.

This is the brand of African photography that Michael "Nick" Nichols has spent most of his career avoiding, and it must be in this context that his work is viewed. Where he has gone, the animals are truly wild. They shy from the sight of humans. They live dispersed in a dark jungle, leaving only traces of their passing on game trails and the muddy flats of a forest clearing. These animals must be truly tracked, trapped with remotely triggered cameras, viewed from carefully hidden blinds, *captured* with a camera in the very sense of the overused term. The territory is some of the last to be explored on the African continent in places like the Congo, the Central African Republic (CAR) and Gabon.

With a few diversions over the years, Nichols has made Africa his focus since his first trip to the Virunga region in the early '80s. But the bulk of his work began with his first *National Geographic* article on Ndoki (Congo and CAR), published in 1995, an expedition into a region where no photographer had gone before. Since then, Nichols has returned numerous times, the outgrowth being a now-famous series of articles on the Megatransect through Central Africa that ran in the *National Geographic* and were featured in television documentaries, lectures on the adventure and related conservation issues.

The Art Of



Darkness

National Geographic's Michael Nichols is one of the last big-assignment wildlife photographers, bringing great creative energy, large expeditions and modern technology to some of the world's deepest jungles and most remote places

By Steven D. Werner / Photography By Michael Nichols



Nathan Williamson



Finally, there's the release of his book this fall. *The Last Place on Earth* is a two-volume set, the larger book made up of grand plates that present Nichols' photography as the center of attention rather than the supportive visuals to a magazine article. The smaller book serves as the journal of Mike Fay, the expedition's leader and a force for conservation in the region. To their credit, and supported by the magazine's clout, parks have been set aside in a region where short-term misuse of natural resources is rampant.

We took the opportunity of the publication of *The Last Place on Earth* to visit with Nichols and talk about his position at the *National Geographic* as one of the few remaining photographers listed on the magazine's masthead, and certainly one of the last big-assignment pros given liberal time and money to break trail in the most difficult places. The challenges of untamed environments require all the advantages of modern photographic gear and *National Geographic* technicians to invent solutions. With that in mind, it's not the intention of this article to recast the enormous body of work already aptly published in the *Geographic*

and in some past articles in *Outdoor Photographer*. Rather, we turned on the recorder and the effusive Nichols cut loose with his photographer's stories, insights and vision for the digital future. We took the liberty to blend in some references to his Ethiopian baboon work, and he makes mention of some past Indian tiger assignments and more recent experiences from the Grand Canyon (for which pictures can't be published until they first appear in the *Geographic* in January 2006).

Outdoor Photographer: Early *National Geographic* explorers and journalists were legendary for traveling in luxury and excess, supported by large caravans of porters. The last time we saw you on television, you were on the beach in Gabon outfitted with ATVs, monster lenses, radio transmitters and nearly every photo gadget imaginable. It would appear as though you're the last of a breed of big-assignment photographers.

Michael "Nick" Nichols: I'm definitely of that genre; that's why I'm a staff photographer. They couldn't afford to invest in me to that degree unless we're partners. I'm the last of that breed, with maybe the exception of David

Doubilet [underwater specialist]. But I don't want to give the wrong impression. You don't do it because there's all that money available; you do it because the job requires it. The burden is on me to make the economics work.

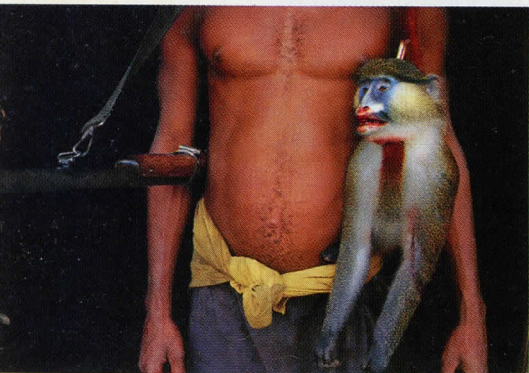
All the gear you refer to was shipped over in containers six months before we departed. It was a huge operation to get it through customs and on location. There were two ATVs and a pontoon boat with really shallow draft so we could venture into the swamp. Ocean Kayak made a boat called Ambush [discontinued], which you power with an electric motor so it's completely silent for exploring little rivers. We tried using video goggles to photograph underwater. The underneath view of the crocodile is an example of that [center photo, page 48].

After I finished in Gabon, the local conservation group bought all of the gear at 50 percent of the cost. Everything stayed there—the houseboat, the ATVs, the extra freeze-dried food. So we did a service to conservation and we kept the budget in line. It was still outlandish, but we did a TV show in addition to the article.

They don't give seven-month assignments to anyone anymore, but I wouldn't be staff if I couldn't get seven months. Otherwise, I could stay in Virginia and grow tomatoes. The things that I'm trying to do photographically require that kind of commitment.

OP: Of course, the publicity will turn this piece of wilderness into a tourist site.

Nichols: That's the way



LEFT: In the Central African Republic, 1993—A clearing where young bulls meet to spar amongst themselves, shot from a hide eight meters up. **ABOVE AND RIGHT:** No coverage of these rainforest regions could be complete without attention given to the decimation of wildlife and the forest itself. Wild animals are killed by commercial hunters to sell in commercial markets. Trees are felled for lumber, creating great scars. The ultimate goal of Nichols' photography, the Megatransect expedition and *National Geographic*'s coverage was to establish a string of protective parks.





we're going to save it. That's the deal that we made with the government. They're going to designate five percent of the new national park to tourism and keep the rest pure wilderness. Sure, now everyone wants to see the surfing hippos [pages 44-45]. They're cool. *Surfing Magazine* saw that break. The problem is that you have sharks like you can't believe [laughing]. I never set my foot in that water. Reba [Nichols' wife] and I bathed in fresh water.

OP: Over the past few decades, you've done standout work for the *Geographic* that has involved a liberal use of camera traps, remote setups and flash. How do you conceptualize all the specialized gear?

Nichols: The photography that we've been doing with wild animals is all

breakthrough stuff. None of these things is invented by me alone. There's outstanding technical support at the *Geographic*. These guys have been photographers and they're also excellent technicians. It's important for me to acknowledge their work. But in the end, the final test is in the field. Human scent is a huge issue, so the longer I can leave a camera trap out there without touching it, the less it will be detected. I'm excited about the move to digital. With a big memory card, you can leave a camera out for a long time and probably change that card without touching the camera very much.

OP: We've talked to photographers who have been plagued by moisture in tropical areas getting to the film in remote

cameras, causing the film to get so sticky that it burns up the auto-advance motor.

Nichols: When I first started with camera traps, I was cautious and used waterproof housings. Then, with the tigers in India, I worked in the dry season. All I was using was a canvas cover over the camera traps. When I went back to the Congo, I thought, Hell, these housings are a pain in the ass; I'm going to go with plastic bags. Humidity got in. Every roll of film stuck together, every motor burned up—we lost incredible stuff. I published a picture in *The Last Place on Earth* of a rare bongo antelope with blue streaks on it as a result of that disaster [left center, page 48].

Every trap takes a day to set up. You





have to find a suitable trail. Then you walk the trail for a long distance until you find a place where something interesting could happen—the animal has to step over a log, walk through a creek. Still, cords get eaten by termites and ants, gear gets damaged by elephants. With the old equipment, I could only get one shot per trigger; now I can get the flash to recycle in time, so I'll have it take three pictures to see the animal's reaction. Often, what I'm really after for the story are the little critters that one can't see under normal situations [page 51]. Even when I get larger animals with low-angle traps, those shots can turn out real sexy—a picture of just elephant legs walking through the frame or a leopard [center right, page 48].

OP: This is highly specialized work to carry out in the wilderness.

Nichols: It's all about start-up and sleep cycles. You can't wait for a digital camera to wake up after it's triggered. The animal will be gone. The new Canon EOS Digital Rebel XT has instant start-up, but otherwise sleeps until needed. You can get 10 to 30 days out of off-the-shelf

batteries, so digital is really going to take camera traps to the next level.

My new camera trap system is a hybrid. It's got a Canon camera with a Nikon strobe. The new Canons won't sleep like the old Nikon SB-25s through SB-28s. They go to sleep and wake themselves up once every hour, so if that elephant walks through at 49 minutes, I'm probably sitting at 80-percent battery power and won't even lose a full stop.

OP: In terms of breakout photography, we were astonished by the Gelada baboon article when it first appeared in the *Geographic* in November 2002.

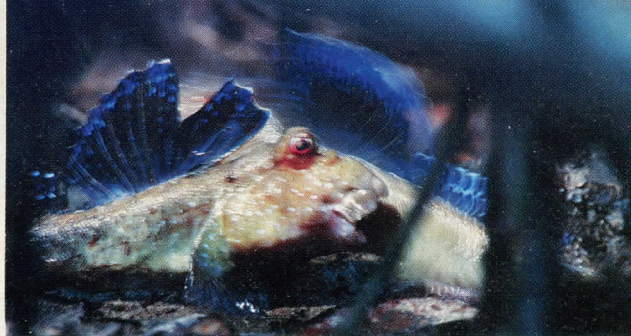
Nichols: The Geladas are limited to the highlands of Ethiopia, at 10,000 to 12,000 feet. They evolved from a creature as large as gorillas, but shrunk in size over eons as their habitat and food source were reduced. They travel in family groups of up to 1,500 animals. They're always posturing and positioning, so they really fit my style because my pictures are about action [top photo, page 48].

OP: We can't remember seeing anything like some of those group pho-

tographs, before or since. They have the look of a museum diorama [see Showcase, page 16].

Nichols: That's a concept I'd like to take further when I have a chance to be with such accessible animals again. Those baboons were so predictable. They dive off the savannah at sunset and go down these cliffs; then in the morning they're cold as hell, so they come back on the rim to warm up in the sun. I got bored with the telephoto in about five minutes. You can't include any environment. That's the reason that street photographers use the wide-angle lens because you can get all this juxtaposition.

So I came up with the idea of using radio-triggered cameras on sticks, lighting the set like I do a camera trap, only I hold the trigger in my hand. I'd sit a comfortable distance away, watch with binoculars and try to hit it. Some of those pictures look like I'm sitting right in the family group [top photo, page 49]. But with film, you're good for only 36 pictures per camera, and I had four cameras on sticks. After that, you get to try



FAR LEFT: *The Congo, 2002—The expedition discovered “naïve” chimps with no experience of man, but soon to be threatened by logging. Dark primates in a dark forest present the ultimate exposure/contrast challenge.*
LEFT, TOP TO BOTTOM: *Gabon—A 1200mm lens scopes in on normally drab mudskippers in territorial display with fierce red eyes and blue dorsal fins. The armored cricket isn’t a macro shot; it’s the size of a fist. Small creatures like the sand-covered frog can be as captivating as the “charismatic” larger animals.*

Nichols: One of the things that continues to concern me is this interpretation business. The *National Geographic* has this policy of shoot raw, deliver raw. I’m going to shoot raw and deliver it raw, but I’ve got to interpret it to some degree first because I want the photograph to look the way things looked when I shot it. At the *Geographic*, if we go beyond basic corrective work, we’re going to tell readers about it. That’s the rule. One of the fears is that photographers don’t tell us.

We had a very embarrassing situation related to an article in the July 2004 issue about a Tanzanian tribe that kills elephants as a rite of passage. After the article was published, the photographer admitted that not all the photographs were legitimate. The picture of an elephant killing was shot in Cameroon five years earlier.

OP: Proof that some of the more flagrant violations of veracity aren’t the result of digital manipulation.

Nichols: But still there will be even legitimate photos that readers will continue to question. In the last story on the Megatransect that ran in the August 2001 *Geographic*, there’s a camera trap shot of an elephant with a sky behind it that’s off the charts in purple and pink [bottom photo, page 49]. We received a great many letters saying, “You guys fixed up that picture.” I said, “No, that’s what I live for!” On that very day, I was at a different location photographing birds and looked at the sky, then looked at my watch and noted it was 6:45. I said, “If an elephant walks through today, it’s going to be spectacular.” The next day, we looked at the trap and saw that it was triggered at 6:45, 6:48, 6:49—a herd had walked through the beam right at magic hour. You want the audience to believe in your credibility because if

(Cont’d on page 90)

again tomorrow. Digital will change that.

I learned lighting from caving. Most of the time, I use manual settings. I don’t care what they say about automatic; a lot of things fool the sensor. I always use a fixed aperture and let the shutter speed float. Even if the light is changing, my strobes are still the primary exposure. Here’s what the baboons did. Every time a flash went off, they would look up at the sky—is a storm coming [imitating and laughing]?

OP: You’ve already touched on the fact that the high capacity of large memory cards in digital cameras will be a great benefit for this kind of remote photography. It should also allow you to experiment more liberally.

Nichols: Say with a digital camera I see that I’ve taken some good pictures in the first week. Do I fold up that trap and move on? You don’t want to be satisfied. By nature, photographers are paranoid. We’re living on this edge—am I getting it or not? You don’t want digital review to foster complacency. Every night I go to bed, I should be thinking about

what I’m going to do the next day. One problem with digital is it can keep you trapped in what you did yesterday. On my Grand Canyon assignment, long after dark while everyone was dancing around the campfire, I’d be in my tent downloading and obsessing, telling myself, Go to bed! I’ve got to get beyond that!

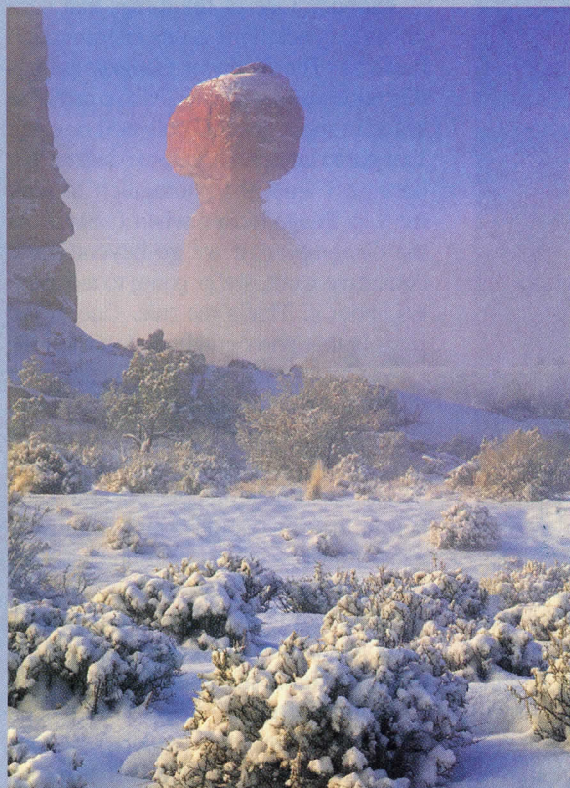
Still, digital can invigorate photography. I’ve felt that my early Ndoki work was edgier than what I’ve been doing, but one has to make allowances for the fact that those pictures were so dark and mysterious because that’s all you can get in that dark forest. The environment dictated a lot of the results in the same way that it did for the Gelada baboons. It dawns on you, I can shoot them like a street photographer, so why am I sitting here with a telephoto? These guys are so busy with feeding and social tensions that they’re not going to worry about a remote camera right amongst them.

OP: Along with advantages, digital opens the door to a number of authenticity issues, a topic of many conversations you’ve had with us over the past few years.



Winter Hot And

Whether you've packed snowshoes or swimsuits, these diverse destinations will satisfy

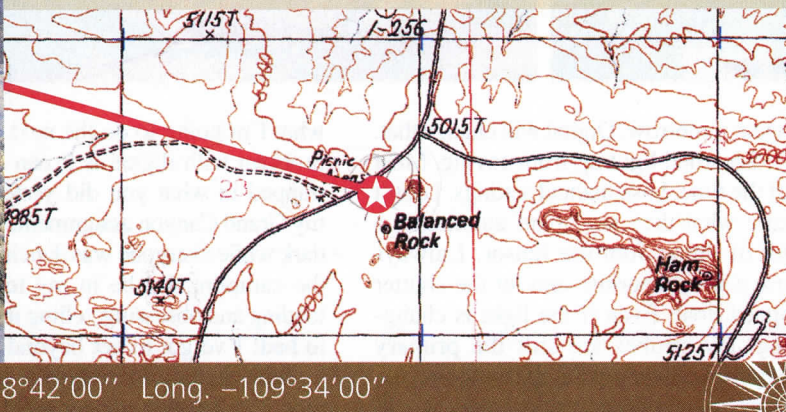


Arches National Park, Moab, Utah

Tom Till (www.tomtill.com)

The sandstone red accentuated against the white and blues of fresh snow offers an exploration of colors and contrast. With more than 2,000 natural sandstone arches, this southwestern location provides you with an opportunity to produce images with vibrant color during the heart of winter. Even off-photographed Balanced Rock takes on a completely new appearance, as in this photograph, shot through the mist. Located in a high desert, you can expect the cold, but be ready for major fluctuations in temperature while you're out. Many of its natural occupants, including jackrabbits, mule deer and songbirds, are mostly active during dusk and dawn, so be prepared for changing temperatures.

Website: www.nps.gov/arch/



Balanced Rock GPS Coordinates: Lat. 38°42'00" Long. -109°34'00"

While spring and fall offer a distinctive color palette, winter brings to the prepared eye a wonderful array of tones and subjects that distinguishes it from the rest of the days of the year. Winter has a special quality all its own, which calls to the photographer to visit, to explore and to capture. With the help of several accomplished photographers, we offer some special locations to consider visiting during this time of year.

Note: Map details are from U.S. Geological Survey government maps. Full area maps based on these maps are available at www.mytopo.com. The latitude and longitude data provided are approximate coordinates and can be used in GPS units or at www.mapquest.com.



Cold Spots

your craving for winter photography

By Ibarionex R. Perello

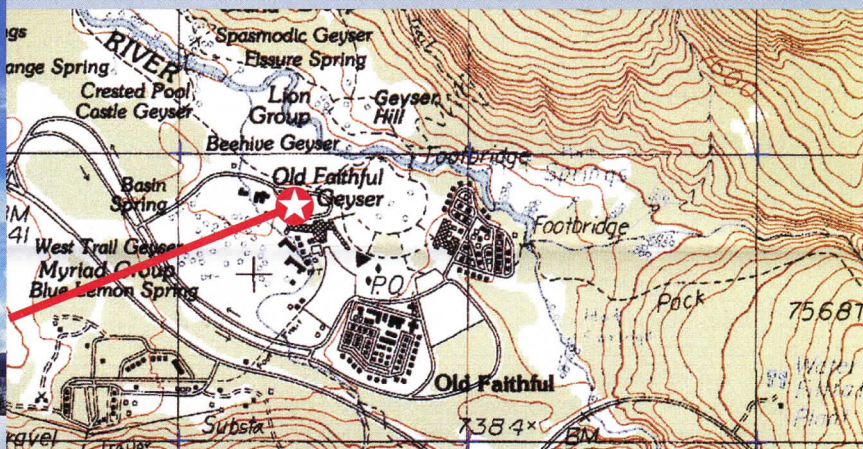


Yellowstone National Park, Montana

Marc Muench (www.muenchphotography.com)

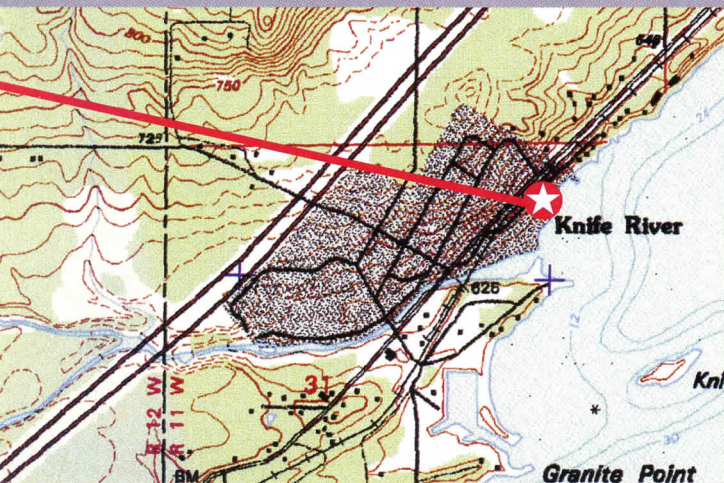
This popular destination takes on a completely different appearance during winter. The whiteness of snow and dramatic blue winter skies can complement the cloud-like release of a geyser like Old Faithful as seen in this photograph. While you can expect cold temperatures around 20° F, this helps thin out the crowds and provides tourist-free images of many iconic locations. Snowfall is highly variable, so it's advised that you monitor the weather and try to coordinate your visit so you arrive soon after a winter storm.

Website: www.nps.gov/yell/



Old Faithful Geyser GPS Coordinates: Lat. 44°27'30" Long. -110°50'00"

Lake Superior Coastline GPS Coordinates: Lat. 46°57'30" Long. -91°46'15"



Lake Superior, Two Harbors, Minnesota

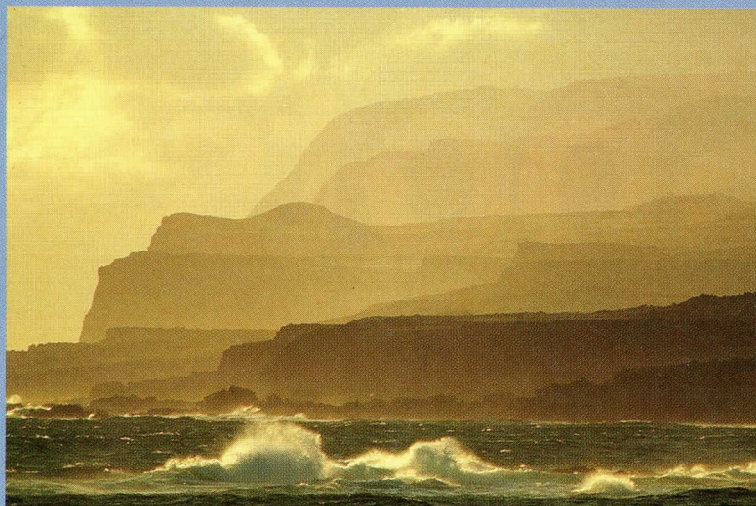
Gary Alan Nelson (www.garyalannelson.com)

During the winter months, few people are compelled to deal with the challenging elements around the lake. This harsh weather also provides a photographer with a sense of solitude, however. In winter, the landscape can change daily, depending on snowfall and the ice pack, but that variability can produce fresh subjects to photograph, such as these icicles against a color-rich horizon. Severe winter storms do occur, but their passing often results in many opportunities to create unique images.

Website: www.dnr.state.mn.us/state_parks/index.html

Winter Special

Hot And Cold Spots



Mo'omomi Preserve, Molokai, Hawaii

Dewitt Jones (www.dewittjones.com)

Controlled by The Nature Conservancy of Hawaii, Mo'omomi Preserve offers a warm and exciting location for winter photography. Winter brings large waves crashing against the shore, and strong winds produce huge sand dunes. Hundreds of feet wide, these sand dunes can stretch for as long as a mile and can be used as a strong foreground element to landscape images, as in this image. The preserve also features more than 20 native plant species and 30 bird species, including sea eagles, sanderlings, and flightless ibis and ducks. It's recommended that you contact the Conservancy when arranging a visit, as access roads may be gated and locked. Its dirt roads require a four-wheel-drive vehicle.

Website: <http://nature.org/wherewework/northamerica/states/hawaii/>

Mo'omomi Beach GPS Coordinates: Lat. 21°12' Long. -157°09'

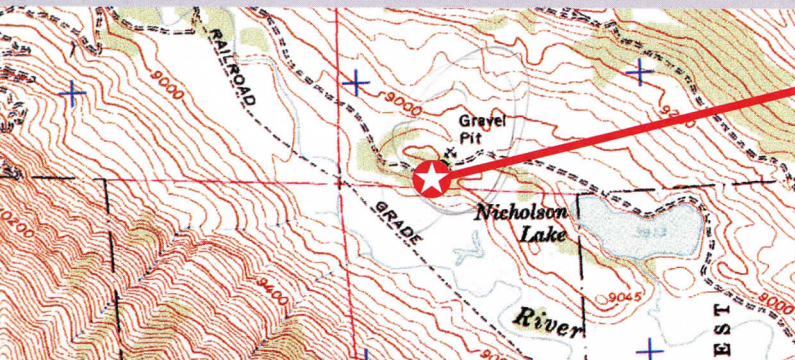


Mount Crested Butte, Colorado

John Fielder (www.johnfielder.com)

While winter sports enthusiasts use chairlifts on Mount Crested Butte, they also provide photographers an awesome view of three wilderness areas. The peaks can be seen and photographed at a full 360 degrees. The area offers numerous creeks and rivers, such as the Slate River shown in this photograph, which can be used as a strong foreground element in landscapes, featuring snow, aspens and other wild growth. Snowfall can be as high as 10 inches during the heart of winter, with temperatures ranging between 20° F and below zero.

Website: www.crestedbuttechamber.com/



Mount Crested Butte GPS Coordinates: Lat. 38°56'15" Long. -107°1'15"





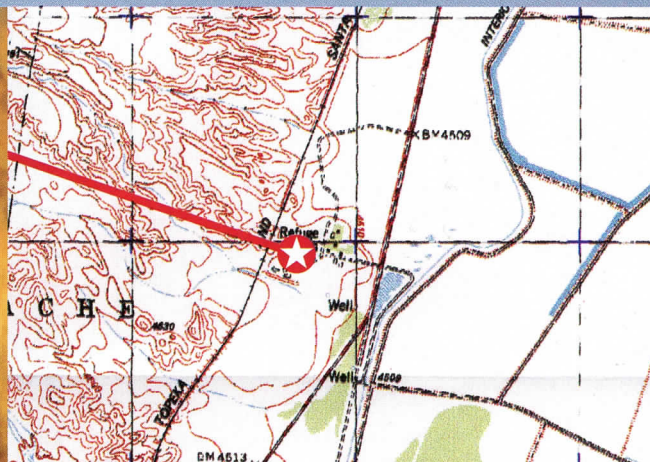
Acadia National Park, Mt. Desert Island, Maine

Jerry and Marcy Monkman (www.ecophotography.com)

The rugged Maine coast features a variety of subject matter during the winter months, not the least of which is the ocean shore. Temperatures can vary from 30° F to below zero, so it's important to dress appropriately, whether you're walking along the shore or hiking into the hills. Be aware that several roads and trails may be closed during the winter months, so research ahead of time to ensure that you'll have access to a specific locale.

Website: www.nps.gov/acad/

Otter Cliffs GPS Coordinates: Lat. 44°18'45" Long. -68°11'15"



Bosque del Apache National Wildlife Refuge, New Mexico

George D. Lepp (www.leppinstitute.com)

Although morning can be cold, you can expect comfortable temperatures around 50° F while photographing the refuge's wide variety of bird life. Images such as this one reveal why it's a popular location for bird photography workshops. The refuge offers ideal opportunities for shooting in the early morning, especially if you get out of bed before sunrise. Make a note of where other photographers are gathering, as this will direct you to where most of the activity is occurring. Spend the day along the roads looking for deer, hawks and roadrunners and then revisit the birds before sunset, when they return to roost for the evening.

Website: www.fws.gov/southwest/refuges/newmex/bosque/

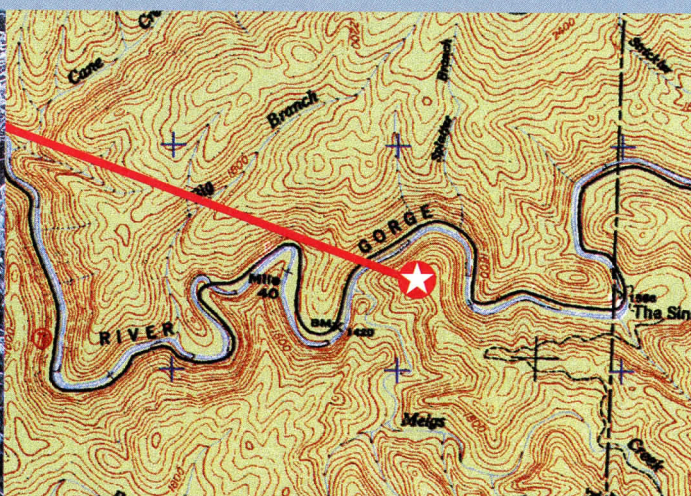
Sandhill Cranes GPS Coordinates: Lat. 33°48'45" Long. -106°55'00"





Winter Hot And Cold Spots

S p e c i a l



Great Smoky Mountains, Gatlinburg, Tennessee

Bill Campbell (www.billcampbellphotography.com)

Photographers should take advantage of frost that develops on open meadows, which can add a strong winter feel to landscape and wildlife images. With temperatures dipping to below freezing, the occasional ice around waterfalls and icicles on rocks from numerous seeps make for a striking winterland effect. The national park extends through North Carolina and Tennessee, and includes numerous falls, which can be used as a great focal point in landscape photographs. Meigs Falls, seen here, is an easily accessible waterfall that can be viewed from the road and is located only 13 miles from the Sugarlands Visitor Center.

Website: www.nps.gov/grsm/

Meigs Falls GPS Coordinates: Lat. 35°40'00" Long. -83°40'00"



Olympic National Park, Port Angeles, Washington

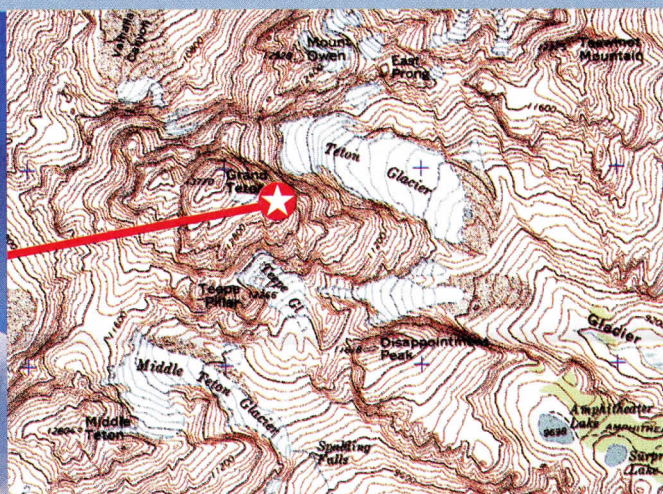
Art Wolfe (www.artwolfe.com)

The texture of the evergreen forest creeping up the mountainsides, revealing craggy mountaintops, is made more dramatic with the presence of glacier-capped peaks. Even images that limit the color palette to just a few colors, as in this photograph, can lead to striking compositions. With one of the largest existing old-growth and temperate rain forests in North America, the park can receive as much as 15 inches of rainfall during winter, so be prepared to protect yourself and your gear. The large park includes forest, mountains and shorelines, and is easily navigable with numerous roads and trails. At lower elevations, you can expect temperatures from 30° F to 40° F. At higher elevations, snowfall of as much as 10 feet can be expected.

Website: www.nps.gov/olym/

Hurricane Ridge GPS Coordinates: Lat. 47°58'00" Long. -123°30'00"





Grand Teton National Park, Jackson Hole, Wyoming

David Muench (www.muenchphotography.com)

Heavy winter storms provide more than snow. When they break, storms deliver dramatic skies over peaks that rise more than 12,000 feet, such as those in the Grand Tetons. Landscape photographers can take advantage of the cloud formations by using them in compositions or capturing their reflections in any of the seven lakes that exist along the range's base. Although visiting soon after a storm provides stunning images, it's important to contact the visitor center to determine whether blizzards have led to any road closures. Along with the Grand Tetons, wildlife photographers may be able to capture images of moose and bison whose fur can be used to contrast the abundant snowfall.

Website: www.nps.gov/grte/

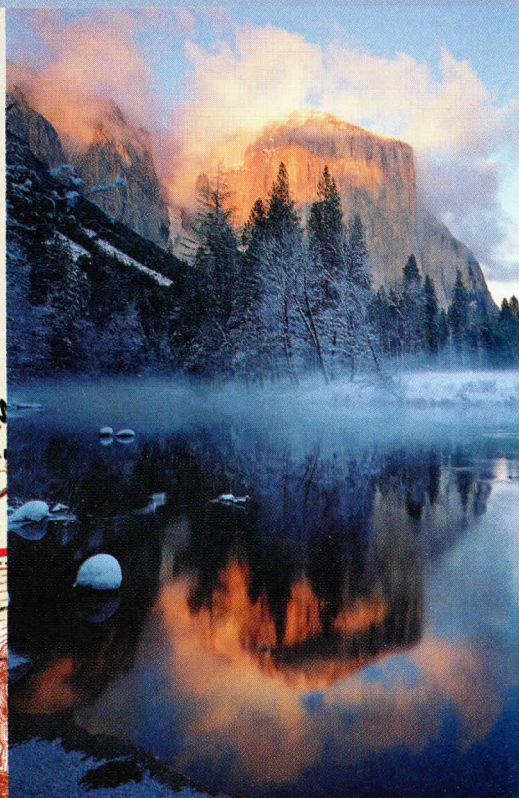
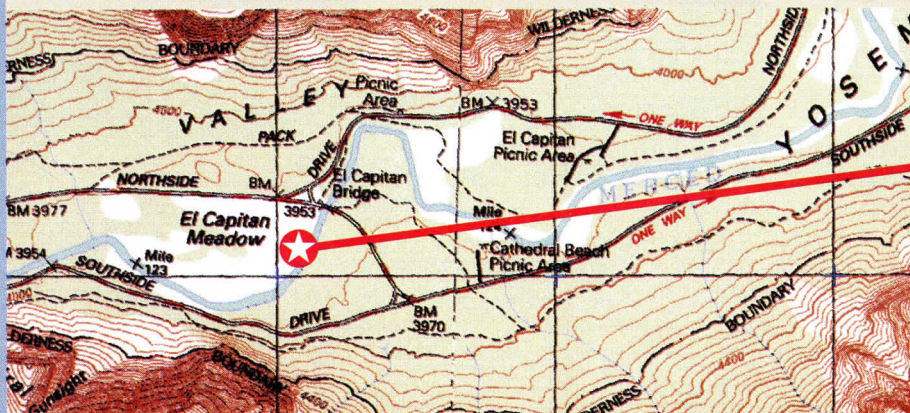
Teton Range GPS Coordinates: Lat. 43°44'30" Long. -110°48'00"

Yosemite National Park, California

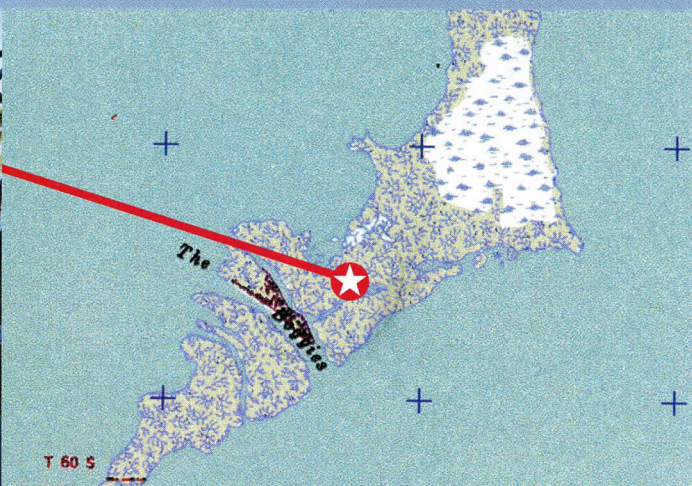
William Neill (www.williamneill.com)

When snow falls in the Yosemite Valley, the park takes on a quality unlike no other. With relatively mild winters, the storms tend to be warmer, resulting in fresh snow falling off the trees soon after the storms let up. You may discover exciting scenics such as this image of El Capitan, so it's a good plan to time your visit for arrival soon after a storm. Yosemite receives most of its rainfall and snow between January and February. Even if there isn't snow, there will be ice on the rivers and the bare oaks in the meadows. Because temperatures can range between 20° F and 50° F, it's recommended that you dress in layers.

Website: www.nps.gov/yose/



El Capitan GPS Coordinates: Lat. 37°43'30" Long. -119°38'00"



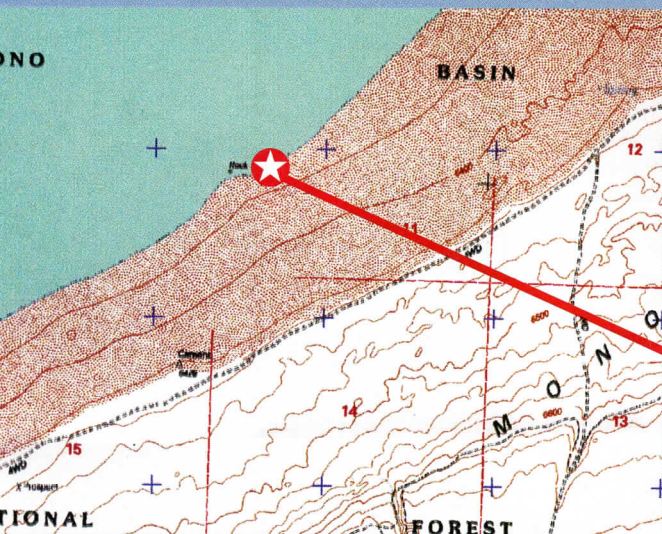
Everglades National Park, Homestead, Florida

Marc Muench (www.muenchphotography.com)

Winter in the Everglades is an alternative to snowcapped mountains for photography, as can be seen in this image, which evokes the location's wildness. With its cypress swamps, tropical plants and rich bird life, the park enjoys a special designation as the only subtropical preserve in North America. Average winter temperatures often range from 50° F to 70° F, although the occasional storm front can lead to unusual freezing conditions. Peak rains occur during the fall, so be prepared for occasional precipitation. While recent hurricanes have left some concessions heavily damaged, most of the park remains accessible.

Website: www.nps.gov/ever/

Everglades Cypress Swamp GPS Coordinates: Lat. 25°11'15" Long. -80°26'15"



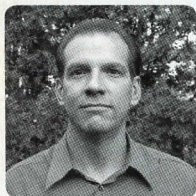
Mono Lake State Park, Mono Lake, California

George D. Lepp (www.leppinstitute.com)

While their beauty is evident throughout the year, the tufa formations of Mono Lake take on a sense of solitude during winter, as is expressed in this photograph. Nestled against a backdrop of tall mountains that don a white coat of snow, the lake's surface can be used to reflect the dramatic range. You can expect very cold temperatures and strong winds during winter, as well as ice fogs that, though challenging in which to photograph, can produce unusual and stunning images. Because roads aren't cleared of snow in some areas, a four-wheel-drive vehicle is necessary. You'll also need a pair of snowshoes.

Website: www.monolake.org

Tufa Formations GPS Coordinates: Lat. 37°57'30" Long. -118°58'45"



NATURE PHOTOGRAPHY OFTEN REQUIRES SATURATED COLOR AND DETAIL IN HIGHLIGHTS AND SHADOWS. FORTUNATELY, THAT'S ALSO THE NATURE OF VELVIA 100.

TOM CALLEN

FUJIFILM

Professional
Imaging



© 2005 Tom Callen

Fujichrome Velvia 100 Professional 135 Format



In a digital age, is it possible to have a renaissance in film? According to Tom Callen the winner of the Outdoor Photographer 'On Location With Fujichrome Velvia 100' Photo Contest, the answer is, yes. Consider Velvia 100 and the array of other new films that Fujifilm continues to develop. For Callen, Velvia 100 offers "the vivid color rendition and saturation I enjoyed in Velvia 50" but advances the art even further with finer grain, cleaner whites and better neutrals. Add better push/pull characteristics to that list - as well as a more versatile ISO 100 and improved archival characteristics - and you have a film that will not only help capture beautiful images but see to it that they endure. A winning combination for Tom Callen.

Gear Up

FOR WINTER PHOTOGRAPHY



While winter provides opportunities to create memorable photographs, it means very little if you're in the outdoors feeling cold, wet and miserable. To make the most of your time in the field, it takes more than just what's in your camera bag.

Your body needs protection just as much as your camera body, so the clothing you wear in the outdoors has to ensure that you're comfortable whether you're traveling for hours or days. When it comes right down to it, all winter wear should adequately address two things: moisture control and insulation.

Moisture control ensures that as you exert yourself, the moisture you produce is pulled or wicked away from your body. The wetter you are, the colder you're going to be because moisture absorbs your body heat. Insulation ensures that this precious heat sticks around to keep you comfortable as the temperature drops. Staying warm and dry is an absolute must for your comfort and very survival. Hypothermia can occur rapidly if you become wet, and it can be a swift and indiscriminate killer.

Intermediate Layer

Clothing between the base layer and outer layer are referred to as intermediate layers and are used to provide insulation to keep you warm. This can be a single layer or multiple layers, which are donned or shed as needed. Layering is important because as we exert ourselves taking photographs, our bodies warm up. The intermediate layer can also serve to function as the outer layer when activity level is high or temperatures are mild. The material should breathe to allow moisture to pass through and be capable of drying quickly. It needs to be used with a wind-proof external layer to be effective.

Garments made from polyester fleece are an excellent choice for midlayers. Advances in fabric technology have resulted in materials specifically designed for comfort and protection from the elements.

Wool is a natural fabric that provides good insulation and breathability characteristics, and will retain warmth even when wet. Although synthetic fleece has become increasingly popular, wool fabrics such as Woolrich's Techwool have made a comeback.

Down, primarily from goose feathers, is another natural material with excellent

Base Layer

Selection of the proper wardrobe begins with the base layer—the undergarment in direct contact with your skin. The base layer should be made of fabric that wicks away moisture from your body and that dries quickly. There are synthetic fabrics that mechanically pull moisture through them in one direction, such as Polartec® Power Dry. This fabric technology can be found in L.L. Bean's Power Dry underwear and Patagonia's R.5 tops and pants.

Avoid products with cotton or that stretch (those with more than 10% spandex). Stretch fabrics are hydrophilic—they soak up water and will stay wet for a long time.



1) Columbia Titanium Ice Dragon 2) Columbia Titanium Peak-To-Creek 3) Fox River Glomitts 4) Patagonia Core Ski

insulating properties. Without a waterproof shell, however, down's insulating ability is totally negated once it becomes wet, and it takes a considerable amount of time to dry out, which proves dangerous if you're not near a location where you can change clothes and quickly dry them and yourself.

Outerwear

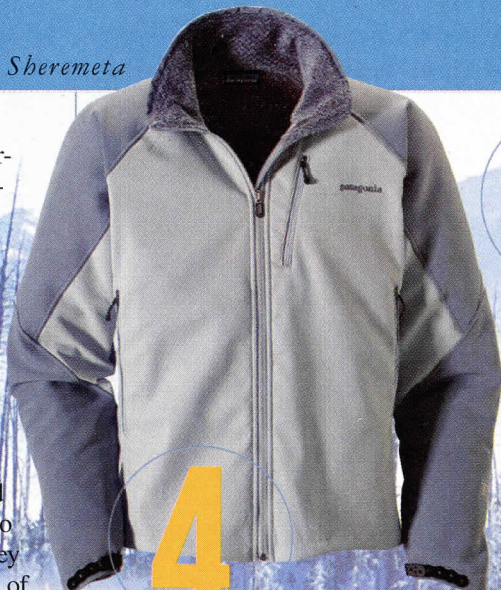
Breathability, wind resistance and water repellency are the features to look for when selecting outerwear. They essentially fall into two categories of waterproof/breathable fabrics: laminates and coated fabrics. Both are very effective. Laminates, such as Gore-Tex® fabrics, consist of a membrane that keeps moisture out while preventing rain from getting in. The material is mated to a base of nylon or polyester fabric. On the other hand, a waterproof/breathable coating is an applied finish, such as Columbia Sportswear's Omni Tech Ceramic™ and Lowe Triple Point® Ceramic. All of these fabrics feature a durable water-repellent finish (or DWR) on the outside that causes water to bead up and roll off. This gets dirty and loses its water-repellency, however, so these garments must be washed and dryer-dried regularly. Be wary of outerwear that's totally waterproof—what keeps water out will also trap moisture in.

Head Gear

Protecting the head and neck is crucial, since as much as 90% of body heat loss can occur from this area. High-collared intermediate and outerwear will afford adequate neck protection. When it comes to hats, my preference is the tried-and-true wool or fleece ski hat.

Hand Protection

The same principles apply regarding insulation and moisture control. For the outdoor photographer, the ability to maintain manual dexterity is an essential consideration. Depending on the temperature, I use a layering system consisting of polyester liner gloves worn under wool Glomitts by Fox River, which are mittens with fold-back thumb and finger flaps.



When it's especially blustery, add a water-resistant shell mitt. Gloves that feature WindBloc are also good, but it's important that they include leather to provide you with a firm grip on your camera gear.

Footwear

Cold feet are usually the first thing that puts a damper on winter outdoor activity. Adequate insulation and moisture control will keep your toes comfy. Merino wool or Coolmax™ get the nod here because of their soft, comfortable feel and wicking ability. They're available in various weights and can be layered based on activity level and climate conditions.

Boots should be waterproof and breathable. Try them on with the socks you intend to use. Rubber lugged soles and synthetic Cordura® nylon upper panels are preferable to full leather or rubber uppers for all active winter use. A Gore-Tex® or similar breathable lining will assist with internal moisture control. Boots such as the Columbia Titanium Ice Dragon combine a variety of synthetic materials, including ThermaShield™, to ensure that your feet stay warm and dry. Add a pair of nylon gaiters to keep snow out of your boots.

Comfort is an essential ingredient to enjoying winter outdoor photography. Gear up wisely and you'll keep coming back time after time to capture the beauty of the season. **OP**

Rick Sheremeta can be found at www.alpenglowproductions.com.



OP ON THE WEB

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See: "10 Tips For Capturing Cold-Weather Action" (Jan./Feb. '01)

70°

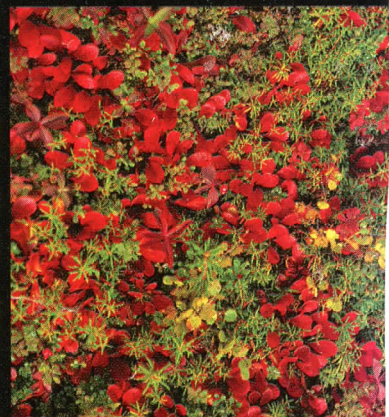
A personal
perspective on how
climate change is
forever altering the
face of nature

50°

40°

Global Warming

30°



It doesn't matter which side of the political fence you're on, or what religious preferences you hold, or if you work for an oil company—the truth is that your backyard has changed due to global warming. The only people who debate this are the same people who are in denial about their own lives! As an outdoor photographer for the past 25 years and a park ranger for a dozen years prior, I've seen the changes not only in my backyards of Alaska and California, but worldwide, from Antarctica to Africa to Australia and everywhere in between. The challenge is still ahead and each of us has a story to tell. Here's a part of mine.

Consider this: Alaskan droughts have severely impacted salmon populations and created suffering for the bears that feed on them. Less-than-average rainfall means low water levels in streams and creeks that salmon use for spawning. With the stream levels drastically low, the fish can't run the streams, they don't spawn and instead die downstream in shallow waters. The bears

that usually eat the dead and dying salmon post-spawning go hungry.

We live in a world that's sacrificing the natural for short-term economic gain and shortsighted government policies. This means that the subject matter we love and respect is disappearing faster than ever before.

As nature and outdoor photographers, we're reminded every day of where we get our inspiration. How can we not give first credit for a great photograph to nature itself and respectfully encourage prudent conservation for future generations? We have to think how we're affecting the place of our inspiration.

Just as we wouldn't step on a mushroom to discourage another adventure photographer from discovering it, we have to protect the environment that nurtures us. We can't allow this environment to evolve into something less valuable and less beautiful than what we discovered. We inherited an amazing planet and we have a responsibility to pass on that beauty to posterity. At the same time, we photographers need to document

wildlife and natural areas as they are now, creating a historical record of the time in which we're living.

Global Warming And Climate Change

Global warming is used as a catchall term that has developed from environmental stewardships we inherited from generations past. We've evolved from "Back to Nature," "Save the Whales," "Save the Rain Forest" and many other iconic environmental drives to the present "Global Warming." It also doesn't sound so bad—when the winter cold is driving your heating costs higher, who wouldn't want something warmer?

A better term would be "climate change," which is exactly what's happening. The world is shifting in temperature, which is influencing so many other things, and as a photographer who has spent the last three decades photographing wildlife and wild lands, I've seen its effects.

A Changing World

The term "global warming" is dangerous in another way. It gives

& The Nature Photographer





opponents the opportunity to brush it off as just another overstated environmental concern. Actually, the threat posed by climate change, and all the changes that go with it, is far more hazardous than most people have even considered.

My wife, Karen, and I have traveled the world, often returning to rephotograph favorite locations. We've witnessed firsthand the changes in weather, wildlife and environment, and these changes aren't subtle. In Africa 15 years ago, Karen and I were lucky to photograph a large herd of African elephants at a watering hole. Because of climate change, habitat destruction and poaching, these animals rarely can be found in the large herds that were normal in the past, making our photographs from that time unique.

Jokingly, I used to say that a decreasing wildlife population means maybe my images finally will seem unique to critical magazine editors. Today, it isn't so funny, and to say I'm worried is an understatement. In our fieldwork as photographers, Karen and I have seen dramatic changes in wildlife sightings, behaviors, populations and climate, with

Details

Elephants The largest land animals in the world, elephants can be found in three distinct species, the savannah and forest elephants of Africa and the Asian elephant. While poaching has been a problem, a larger issue for these animals is habitat loss. Elephants are herbivores, and can consume more than 400 pounds of food and drink more than 60 gallons of water a day. The result is that they require a large home range for food and water. Climate change negatively affects both their food and water supplies.

these changes becoming increasingly drastic and widespread every season.

Reduced Possibilities

A career in wildlife photography requires a great deal of time spent in the field. To actually see and photograph a unique behavior and to be able to bring it before the public is a true accomplishment. You too often miss the chance of capturing the dreamed-of photograph

and are left wishing for another chance. This in itself—the dream of capturing some unique look, light or behavior—drives me to the field with great hopes for making the best of any photographable moment we may discover. Karen and I spend hours in the field each year, waiting for the perfect shot.

This drive to the field is based on the possibility of finding animals and having the opportunity to photograph them. As global warming shrinks the spectrum of possibility, this hope is quietly being dimmed. When you've spent months each year in the field getting to know the wildlife that you hope to capture on film, you come to know intimately the favorite locations of wolves, bears, eagles, whales or whatever the local wildlife is, and where they eat, sleep, drink and play.

Increasingly, Karen and I find that the places where we expect to find animals are no longer sure bets.

More Changes

In Alaska, we found that in many places warming conditions have allowed thick scrub brush to replace the rich

OPENING SPREAD: Prescribed burn, Yosemite National Park, CA. Smoke refracts the light of the sun as brush is burned off by rangers to protect against forest fires. Progressively hotter and drier conditions have dramatically increased the number of fires. Smoky conditions present a challenge to photographers as the smoke adds warmth, but shuts down detail and depth.

INSETS, LEFT TO RIGHT: Ruby-eyed tree frog, Cloud Forest, Costa Rica. Here, animals and plants are moving higher into the canopy. At the top of the canopy, species are dying out as they have nowhere left to go; Native fall tundra vegetation, Alaska; Sandhill cranes migrating. These birds have been forced to alter their migration pattern due to rising temperatures, drought and wildfires in Alaska; Emperor penguins, Antarctica.

LEFT: African elephant herd at a watering hole. A common sight less than 20 years ago, climate change, destruction of habitat and poaching have dramatically reduced the numbers of these majestic creatures.

RIGHT: Brown bear fishing for salmon, Alaska. Droughts are severely impacting salmon populations and preventing them from reaching spawning areas. As the salmon go, so, too, do the bears.

BELOW: Melting ice in Antarctica is giving rise to polynyas—areas of open water in normally ice-locked and ice-covered regions.



ankle-deep fauna of the tundra, eliminating the homes and food sources of many animals, which in turn changes their habits and behavior.

Unusually long droughts and weather much warmer than ever recorded have caused hundreds of wildfires, further impacting local wildlife and seasonal migration routes. Hotter weather and fires blocking the north-south route drove massive flocks of sandhill cranes east into Canada. Thousands of these birds normally follow traditional migration patterns through southeastern Alaska, providing wonderful photographic opportunities for locals and visitors alike.

Visiting Antarctica last winter, we found reduced ice, allowing us to make a landing at the farthest southern point in the Weddell Sea on record. Open ice leads and the discovery of a polynia, a large area of open water locked in sea ice, forced us deep into the southern reaches where we finally found elusive emperor penguins at play on icebergs. Hotter-than-average global temperatures are melting glacial and sea ice deposits that have been frozen for thousands of years.

In Costa Rica's cloud forests, we were faced with a dilemma: our local guides were having trouble finding the normal flora and fauna in their traditional habitats. Where were all these species going? Up—climate changes were forcing the wildlife and flora ever higher into the canopy, leaving the inhabitants of the uppermost layers of the cloud forest with nowhere to go and death as the only option.

Our life, careers and enthusiasms, our passion and art, come from the hope

of discovering something unexpected, wild and awesome happening beyond our control at the far edge of the human world where the great outdoors begins.

Global warming—climate change—is real, yet it's a movement without an easy solution. You can't simply raise money and make sure that it goes toward the protection of global warming like you can of something like whales. There isn't a fundraiser big enough to reverse the changes we're seeing to global habitat due to climate change.

As environmentalists and photographers, we feel it's important to share the knowledge of the swift changes that we're seeing and documenting in the field in the hope that we can approach the future with wisdom, and remember to enjoy abundant wildlife and pristine natural areas before they're gone. **OP**



Kennan Ward is a naturalist and landscape and wildlife photographer who has actively pursued these passions for more than 25 years. He and wife, **Karen**, spend six months a year traveling the world. The joy of sharing nature with others keeps them inspired. Visit them online at www.kennanward.com.

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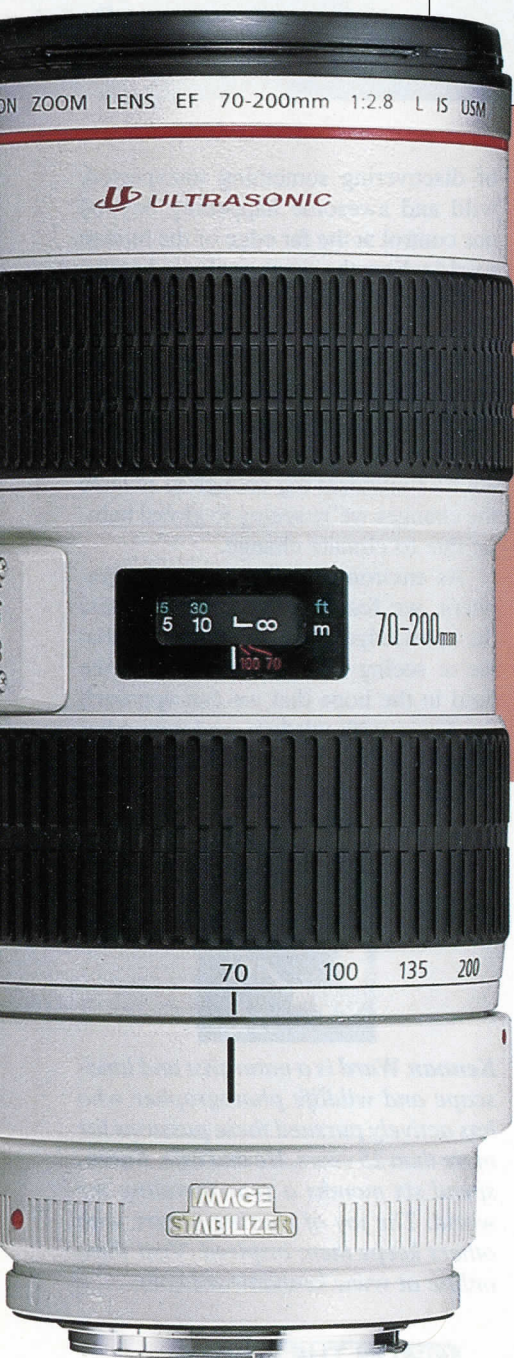
See: "Saving Wildlife & Land With A Digital Camera" (Mar. '05)

What's
New
With

Zooms

The latest in **lens technology**

By Maura C. Lanahan



Canon EF 70-200mm f/2.8 IS USM



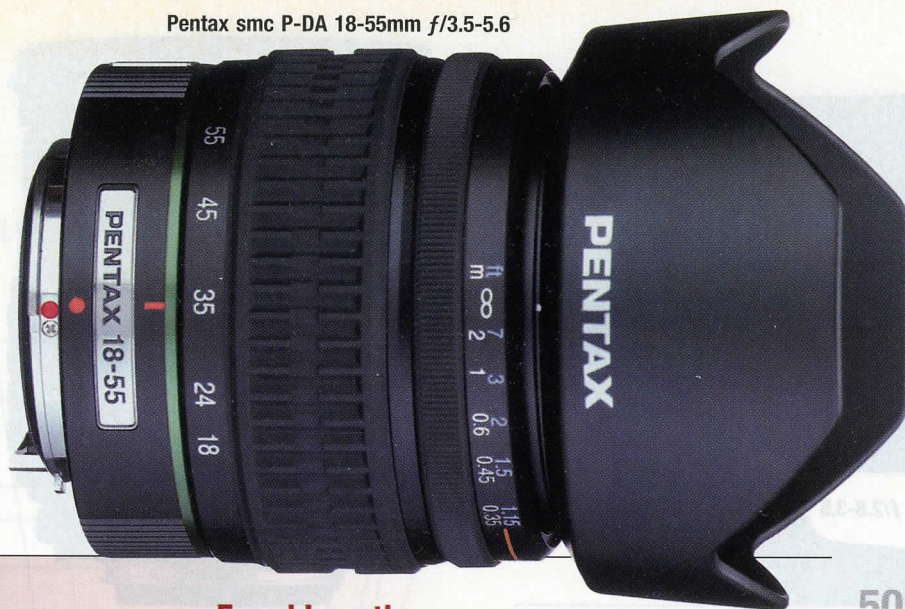
Nikon 28-200mm f/3.5-5.6 G ED-IF AF Zoom-Nikkor

Lugging around a weighty pack loaded with equipment isn't the ideal way to experience nature, and hiking long treks with it on your back or shoulders can lead to injury. You don't want to leave gear behind, but you definitely don't want to risk ruining the day or your health with a cumbersome load. I've limited my equipment to include only the necessities, and zoom lenses have become an essential part of my gear.

There's a convenience factor in using a zoom lens. If you're on a hike and out shooting for a long day, the last thing you want to do is carry a bunch of lenses. They can add a lot of weight to your bag and take up limited real estate that could otherwise be reserved for useful gadgets and tools.

There's a quality advantage, too. It used to be that a zoom lens' true asset was simplicity. The range of focal lengths that were offered in older zooms was useful, but unfortunately, the high quality and sharpness that fixed or prime lenses provide wasn't matched. This isn't the case today. Optics technology, lighter materials and advanced designs have brought the quality and convenience factors together.

Pentax smc P-DA 18-55mm f/3.5-5.6



Focal Length

When choosing a zoom lens, first consider what you'll be shooting. One lens may suit all of your photographic needs, so you can end up saving some money as well as free yourself from the burden of extra gear.

Wide-angle zoom lenses are perfect for showing the expanse of a landscape or placing flowers or rocks in your foreground with a huge sky as a backdrop. Newer wide-angle zooms have become even wider due to the advent of small digital-format D-SLRs—your D-SLR with a full-sized 35mm sensor will provide an even wider angle of view. The standard wide-angle zoom is in the 16-35mm range, but small-format digital lenses equal that angle of view with a 10-22mm range.

Mid-range wide-to-telephoto lenses have become popular due to their resourcefulness. The wide focal length can capture the span of an area and is useful if you have to shoot in tight spaces, while the telephoto end provides you with a portrait lens, which is ideal for isolating foliage or flowers. I've seen a lot of photographers stick with just this one lens because it offers them all the focal lengths they need. Mid-range wide-to-telephoto lenses commonly have focal lengths of approximately 28-80mm or 100mm. Small-format lenses offer the equivalent in focal lengths of about 18-55mm.

Extreme-range wide-to-telephoto zooms are relatively new. These lenses typically go from 28-300mm (18-200mm in small-format digital). They offer a very large range, although size and lens speed can be compromised.

Telephoto

A standard mid-range telephoto zoom lens is effective not only for landscapes and macro photography, but for hiking as well. Mid-range zooms give you enough of a zoom to magnify and compress your scene, but they're small and light enough to carry and place on a light tripod without dragging it down. Standard mid-range telephoto focal lengths typically are 70mm to 210-300mm.

If you plan on photographing wildlife, you'll need a telephoto zoom. Focal lengths of these lenses range from at least 100-400mm or 200-400mm. They afford you the ability to photograph animals at a distance without disturbing them in their natural habitat. Telephoto zooms are heavy lenses, as

135mm

100mm

85mm

80mm

70mm

50mm

35mm

28mm



Canon EF 16-35mm f/2.8L USM



Olympus 50-200mm *f*/2.8-3.5

they incorporate a lot of glass to achieve their focal length, so you'll likely need a tripod.

Maximum *f*-Stop

You may be shooting images in low light, requiring a lens with a large maximum *f*-stop. A fast *f*/2.8 lens is ideal for photographing subjects in dimly lit situations like dusk or dawn, or any other low-light setting where you don't want to use a flash. A lot of photojournalists need a lens with a large maximum *f*-stop because it allows them to handhold their camera, which is an asset when street shooting. This also can apply to wilderness shooting where trees can limit light. Especially with long zoom ranges, you should notice if a zoom lens' maximum aperture changes. A variable-aperture lens has different maximum apertures at different focal lengths. So when you zoom out, the aperture changes to a smaller one and, consequently, the shutter speed has to slow down to achieve the correct exposure. For example, a 28-200mm lens might be *f*/3.5 at 28mm, but *f*/5.6 at 200mm. This may not matter to you if you're using a tripod, but it's something to consider if you're handholding your camera.



Pentax smc P-FA 28-105mm *f*/4.0-5.6 IF



Sigma 28-300mm *f*/3.5-6.3 DG Macro



Tamron SP AF11-18mm *f*/4.5-5.6 Di II LD
Aspherical (IF)

Special Glass

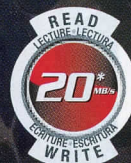
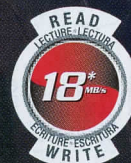
When standard optical glass is used in telephoto zoom lenses, chromatic aberration can occur. Also referred to as color fringing, chromatic aberration is the inherent tendency for glass to disperse a ray of light into the colors of the rainbow. This effect usually is visible where the lighter parts of your scene meet the darker parts, such as tree branches against a bright sky.

These aberrations or color fringes can be especially noticeable if you blow up your picture beyond 8x10 inches. To eliminate chromatic aberration, many manufacturers employ special glass in their lenses to correct for it. Low-dispersion (LD), extra-low-dispersion (ELD) and special low-dispersion (SLD) glass and apochromatic lenses (APO) help to refocus the dispersing light waves together so they meet at the same point

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Zoom Chart

Lens Name*	Focal Length	Maximum f-Stop(s)	Filter Size	Elements** (Special Glass/Aspherical)	Internal Focusing	Coverage	Dimensions (in.)	Weight	List Price
Wide-angle to zoom lenses 16-40mm									
Canon EF 16-35mm f/2.8L USM	16-35mm	f/2.8	77mm	2 LD/3 ASL†	YES	35mm	3.3x4.1	1.3 lbs.	\$2,400
Konica Minolta AF 17-35mm f/2.8-4	17-35mm	f/2.8-4	77mm	1 LD/3 ASL	YES	35mm	3.3x3.5	15.2 oz.	\$826
Nikon 17-35mm f/2.8D ED-IF AF-S Zoom-Nikkor	17-35mm	f/2.8	77mm	2 LD	YES	35mm	3.2x4.2	1.6 lbs.	\$2,119
Olympus 11-22mm f/2.8-3.5 Wide Zoom	11-22mm	f/2.8-3.5	72mm	2 ASL	NO	4/3rds System	3.0x3.6	1.1 lbs.	\$949
Pentax smc P-DA 18-55 f/3.5-5.6	18-55mm	f/3.5-5.6	52mm	N/A	NO	35mm	2.7x2.7	7.9 oz.	\$262
Sigma 17-35mm f/2.8-4 EX DG Aspherical HM	17-35mm	f/2.8-4	77mm	1 LD/2 ASL	YES	35mm	3.3x3.4	1.2 lbs.	\$700
Tamron SP AF11-18mm f/4.5-5.6 Di II LD Aspherical	11-18mm	f/4.5-5.6	77mm	2 LD/2 ASL	YES	APS	3.3x3.1	12.5 oz.	\$982
Tokina AT-X 124 AF PRO DX	12-24mm	f/4	77mm	2 ASL	YES	APS	3.3x3.5	1.2 lbs.	\$999
Wide-angle to telephoto lenses 28-80/100mm									
Canon EF 28-105mm f/3.5-4.5 IS USM	28-105mm	f/3.5-4.5	58mm	1 ASL	YES	35mm	2.8x3.0	13.2 oz.	\$390
Konica Minolta AF 24-105mm f/3.5-4.5	24-105mm	f/3.5-4.5	62mm	2 ASL	YES	35mm	2.8x2.7	14 oz.	\$675
Nikon 28-70mm f/2.8 ED-IF AF-S Zoom-Nikkor	28-70mm	f/2.8	77mm	2 LD/2 ASL	YES	35mm	3.5x4.9	2 lbs.	\$2,049
Olympus 14-54mm f/2.8-3.5	14-54mm	f/2.8-3.5	67mm	3 ASL	NO	4/3rds System	2.8x3.4	15.3 oz.	\$599
Pentax smc P-FA 28-105mm f/3.2-4.5 AL	28-105mm	f/3.2-4.5	58mm	N/A	NO	35mm	2.6x2.6	9 oz.	\$317
Sigma 28-70mm f/2.8 EX DG	28-70mm	f/2.8	67mm	2 LD/4 ASL	YES	35mm	2.9x3.4	1.1 lbs.	\$490
Tamron AF28-80mm f/3.5-5.6 Aspherical	28-80mm	f/3.5-4.5	58mm	1 ASL	NO	35mm	2.8x2.8	8.4 oz.	\$134
Tokina AT-X 280 AF PRO	28-80mm	f/2.8	77mm	1 LD/2 ASL	YES	35mm	3.3x4.5	1.8 lbs.	\$1,070
Moderate to telephoto 70/80-300mm									
Canon EF 70-200mm f/2.8L USM	70-200mm	f/2.8	77mm	4 LD	YES	35mm	3.3x7.6	2.9 lbs.	\$1,900
Konica Minolta AF 75-300mm f/4.5-5.6	75-300mm	f/4.5-5.6	55mm	None	NO	35mm	2.8x4.8	1 lb.	\$302
Nikon 80-200mm f/2.8D ED AF Zoom-Nikkor	80-200mm	f/2.8	77mm	3 LD	NO	35mm	3.4x7.4	2.9 oz.	\$1,289
Olympus 40-150mm f/3.5-4.5	40-150mm	f/3.5-4.5	58mm	None	NO	4/3rds System	3.0x4.2	15.8 oz.	\$349
Pentax smc P-FA 80-200mm f/2.8 ED (IF)	80-200mm	f/2.8	77mm	N/A	YES	35mm	3.4x7.5	3.5 lbs.	\$2,075
Sigma 100-300mm f/4 EX IF HSM	100-300mm	f/4	82mm	4 LD	YES	35mm	3.6x8.9	3.2 lbs.	\$1,220
Tamron AF70-300mm f/4-5.6 LD Macro	70-300mm	f/4-5.6	62mm	1 ASL	NO	35mm	3.0x4.6	15.3oz.	\$286
Tokina AT-X 828 AF PRO	80-200mm	f/2.8	77mm	1 LD	YES	35mm	3.3x7.2	3.0 lbs.	\$1,250
Long telephoto 200-400mm									
Canon EF 100-400mm f/4.5-5.6L IS USM	100-400mm	f/4.5-5.6	77mm	1 LD	YES	35mm	3.6x7.4	3.1 lbs.	\$2,400
Konica Minolta AF 100-400mm f/4.5-6.7	100-400mm	f/4.5-6.7	72mm	2 LD	YES	35mm	3.1x5.9	1.9 lbs.	\$1,282
Nikon 200-400mm f/4G ED-IF AF-S VR Zoom-Nikkor	200-400mm	f/4	52mm	4 LD	YES	35mm	4.9x14.1	7.2 lbs.	\$6,869
Olympus 90-250mm f/2.8 PRO ED Zuiko Digital Zoom	90-250mm	f/2.8	105mm	3 LD	NO	4/3rds System	4.9x10.9	7.21 lbs.	\$6,000†
Pentax smc P-FA 250-600mm f/5.6 ED (IF)	80-400mm	f/4.4-5.6	43mm	N/A	YES	35mm	5.3x17.4	11.1 lbs.	\$10,254
Sigma 80-400mm f/4.4-5.6 EX OS	80-400mm	f/4.5-5.6	77mm	2 LD	NO	35mm	3.7x7.6	3.9 lbs.	\$1,360
Tamron AF200-500mm f/5-6.3 Di LD	200-500mm	f/5-6.3	86mm	2 LD	YES	35mm	3.7x8.9	2.7 oz.	\$1,455
Tokina AT-X 840 AF-II	80-400mm	f/4.5-5.6	72mm	1 LD	NO	35mm	3.0x5.4	2.3 lbs.	\$1,100
Extreme range 28-300mm									
Canon EF 28-300mm f/3.5-5.6L IS USM	28-300mm	f/3.5-5.6	77mm	3 LD/1 ASL	YES	35mm	3.6x7.2	3.7 lbs.	\$3,700
Nikon 28-200mm f/3.5-5.6G ED-IF AF Zoom-Nikkor	28-200mm	f/3.5-5.6	62mm	3 LD/3 ASL	YES	35mm	2.7x2.8	12.7 oz.	\$435
Olympus 18-180mm f/3.5-6.3 Zoom	18-180mm	f/3.5-6.3	62mm	2 LD/2 ASL	NO	4/3rds System	3.3x3.1	15.5 oz.	\$600
Pentax smc P-DA 50-200mm f/4-5.6 ED	50-200mm	f/4-5.6	52mm	N/A	NO	35mm	2.6x3.1	9.2 oz.	\$299
Sigma 28-300mm f/3.5-6.3 DG Macro	28-300mm	f/3.5-6.3	62mm	2 LD/4 ASL	YES	35mm	2.9x3.4	1.1 lbs.	\$420
Tamron AF28-300mm f/3.5-6.3 XR Di	28-300mm	f/3.5-6.3	62mm	2 LD/2 ASL	YES	35mm	2.9x3.3	14.8 oz.	\$727
Tokina SZ-X 630	60-300mm	f/4-5.6	67mm	None	NO	35mm	2.7x4.4	1.6 lbs.	\$380
Stabilized									
Canon EF 70-300mm f/4.5-5.6 DO IS USM	70-300mm	f/4.5-5.6	58mm	1 LD	YES	35mm	3.2x3.9	1.6 lbs.	\$2,000
Nikon 80-400mm f/4.5-5.6D ED VR AF Zoom-Nikkor	80-400mm	f/4.5-5.6	77mm	3 LD	NO	35mm	3.6x6.7	3 lbs.	\$1,999
Sigma 80-400mm f/4.4-5.6 EX OS	80-400mm	f/4.5-5.6	77mm	2 LD	NO	35mm	3.7x7.6	3.9 lbs.	\$1,360

* Examples of lenses, not a complete list

** LD (low-dispersion glass) refers also to UD, Super UD, ELD, SLD and AD.

† ASL: aspherical

‡ Estimated street price

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Konica Minolta AF 100-400mm
f/4.5-6.7 (APO)

instead of separating out. Without lenses
like these built in to the design, quality
can suffer.

Aspheric elements also help to limit
aberrations by refocusing light waves at
the edge of the lens to the same dis-
tance as light waves that enter through
the center of the lens. Spherical lenses
can't do this because of their pronounced
curvature, and color aberrations can
occur in your image. Lenses that incor-
porate two aspheric elements will cor-
rect for the blue and red waves, while
three aspheric elements will addition-
ally correct for the green. When aspheric
elements work in conjunction with the
other special glass elements mentioned,
increased correction for various types
of aberrations are made.

Newer optics called diffractive opti-
cal (DO) elements use a special optical
construction to reduce the size and weight
of the lens while maintaining high opti-
cal quality.

Coating

Several manufacturers have included
multi-coatings on their lenses. Usually,
there are seven or eight coatings lay-



Tokina AT-X 280 AF Pro

ered on the optics to help reduce reflec-
tions that cause flare. When flare is lim-
ited, contrast and color saturation are
increased in your image. Digital SLR
sensors have a shiny surface that reflects
more light than film. Because this sur-
face increases the chance of flare occur-
ring, improved multi-coating becomes
essential in digital shooting.

Although each manufacturer's coat-
ing is different and made from various
materials, you can be assured that tests
have been done to prove the reduction
or elimination of flare and ghosting.

Internal Focusing

Many lenses today have an internal
focusing (IF) mechanism, which offers
great advantages. An IF mechanism
moves elements inside the lens to focus
without extending the barrel of the lens.
This makes for more compact and lighter
construction, which is especially useful
if you're carrying a telephoto on a trek.

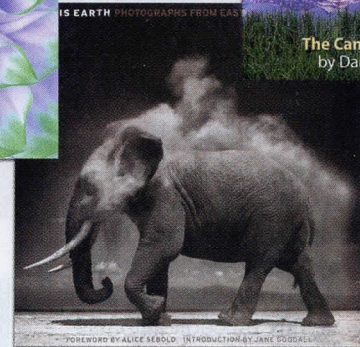
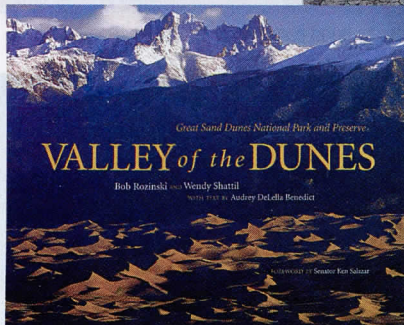
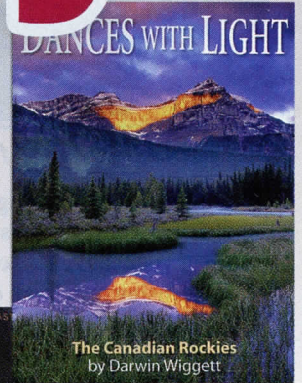
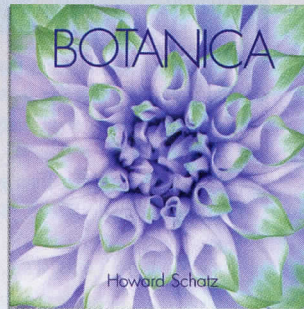
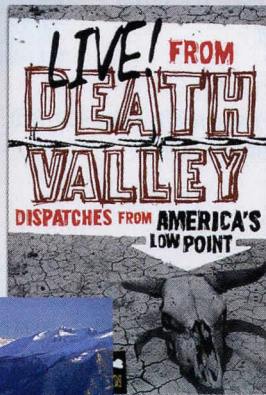
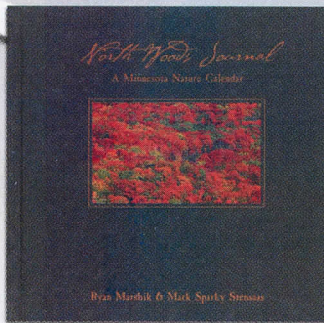


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also supports professional digital
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\$299 (Pro v3.0 Elite). **Contact:** DxO,
www.dxo.com.

Holiday Book Guide



By Leah Bence

Disorder. And don't forget that it's the season for giving, so share your favorite book with someone else as a gift.

Wildlife

Archipelago: Portraits of Life in the World's Most Remote Island Sanctuary by David Liittschwager and Susan Middleton (National Geographic, 2005; ISBN: 0-7922-4188-6). These two *National Geographic* photographers captured studio-like images of the wildlife populating a little-known, isolated extension of the Hawaiian Islands. Their beautiful photography is meant to educate people on the area, its life forms and the need to protect it.

Birds of Central Park by Cal Vornberger (Harry N. Abrams, Inc., Publishers, 2005; ISBN: 0-8109-5917-8). New York's Central Park serves as a pit stop for more than 200 species of birds, one-third of the birds in the United States. Photographer Cal Vornberger dedicated three years of his life to photographing the feathered creatures in

New York's 843-acre landmark. He also includes stories about capturing the images, tips and a bonus pocket guide.

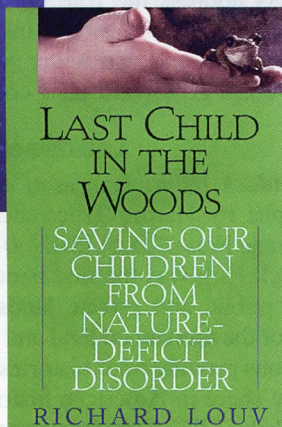
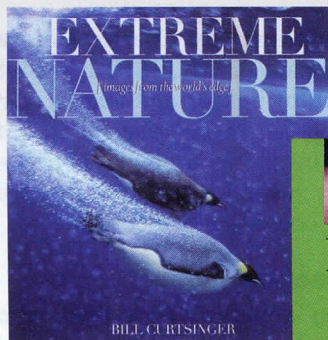
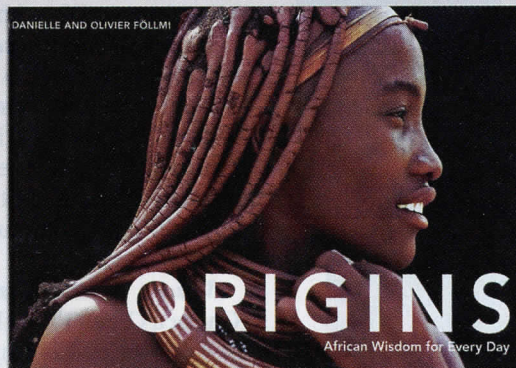
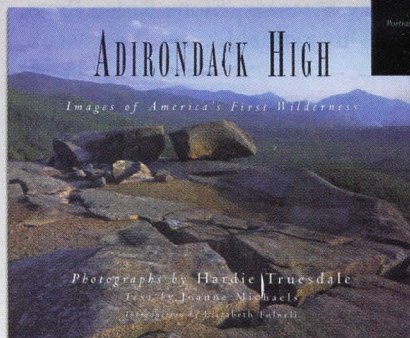
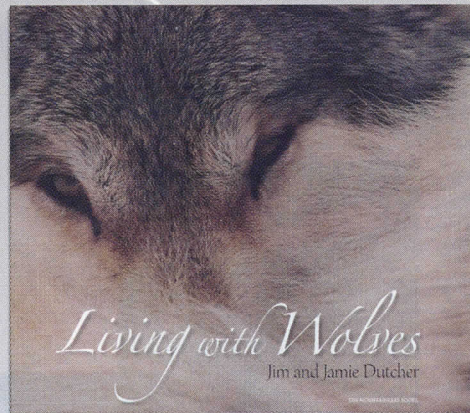
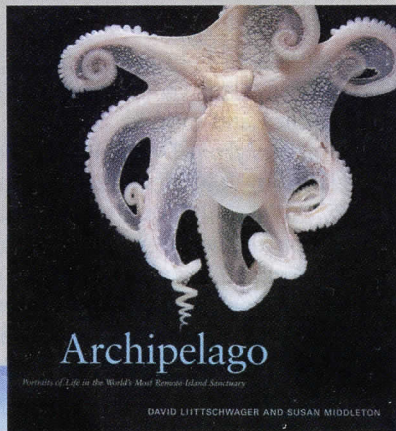
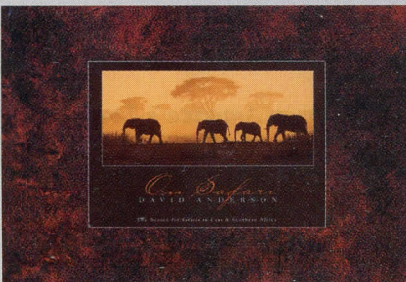
Pantanal: South America's Wetland Jewel photographs by Theo Allofs (Firefly Books, 2005; ISBN: 1-55407-090-2). Situated in the upper Paraguay River Basin in the center of the South American continent lies one of our planet's most spectacular wetland systems, called the Pantanal. Stunning photographs of caiman, tropical birds and indigenous people, accompanied by text from scientists of Conservation International, detail the environment and the threats to its preservation.

Africa

On Safari: The Source for Safaris in East and Southern Africa by David Anderson (Focus on Africa Publications, 2005; ISBN: 0-620-29695-X). With more than 1,000 images, this book includes travel information with stunning coffee-table photographs. *On*

It's the most wonderful time of the year and, with so many good books being published and winter vacations approaching, we think it's quite the season for book reading, too. If you'd like to lay off the eggnog and candied yams and indulge your senses in something with a little more sustenance and a lot less fat, there's quite an array of books from which to choose.

You can view exceptional images from photographer Theo Allofs' *Pantanal: South America's Wetland Jewel* or read up on your woodland subjects in *Firefly Encyclopedia of Trees* or even learn about the benefits of nature in Richard Louv's *Last Child in the Woods: Saving Our Children from Nature-Deficit*



Photographers' Journeys

Destinations: A Photographer's Journey by André Gallant (André Gallant, 2005; ISBN: 0-9734714-1-7). In this compilation of travel photographer André Gallant's favorite places, he focuses on the knowledge that can be

obtained from a photograph. The book gives tips on travel photography, and candid photographs show the tips applied.

Extreme Nature: Images from the World's Edge by Bill Curtsinger (Rizzoli International, 2005; ISBN: 88-544-0078-5). Through his amazing photography, Bill Curtsinger reveals elusive sea creatures in their natural habitat. The author narrates the book, reflecting on the challenges he has encountered photographing wildlife.

Living with Wolves by Jim and Jamie Dutcher (The Mountaineers Books, 2005; ISBN: 1-59485-000-3). This book documents the assimilation of Jim and Jamie Dutcher into a pack of wolves over a six-year period. Brief anecdotes explain how the Dutchers shared life,

OP's annual selection informs and inspires photographers and outdoor enthusiasts alike

fear, death and birth with the pack. The book also tells of the relationship between wolves and nature, as well as their interactions in the pack structure.

Natural History

Botanica by Howard Schatz (Bulfinch Press, 2005; ISBN: 0-8212-6173-8). Studio photographer Howard Schatz has focused his lens on the striking patterns and designs in plant anatomy, creating a book filled with large-scale floral images.

Firefly Encyclopedia of Trees, edited by Steve Cafferty (Firefly Books, 2005; ISBN: 1-55407-051-1). This informative book explains the structure, growth, ecology and location of trees and offers a brief overview of forest management. It provides in-depth information on the most common trees of today and the significance that many have in varying cultures.

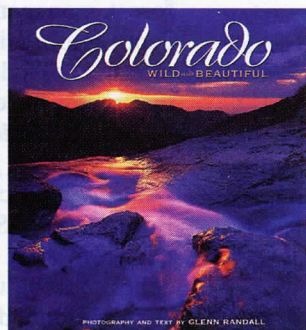
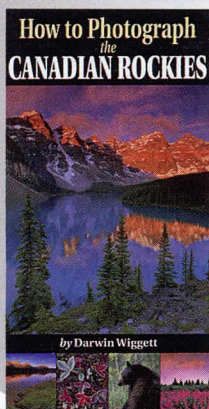
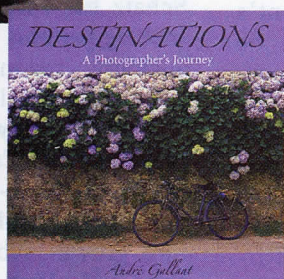
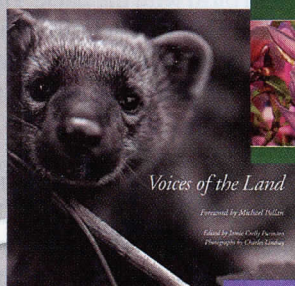
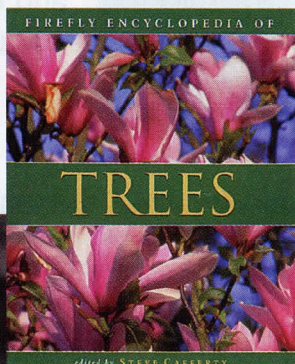
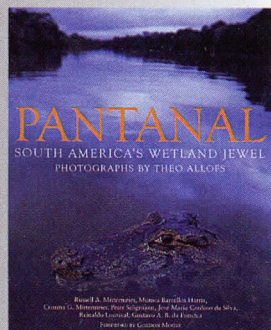
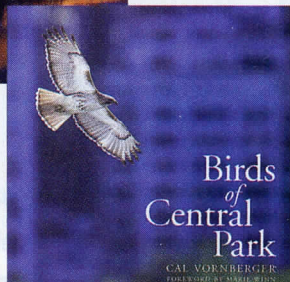
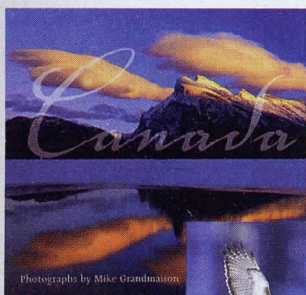
Last Child in the Woods: Saving Our Children from Nature-Deficit Disorder by Richard Louv (Algonquin Books, 2005; ISBN: 1-56512-391-3). Discover what author Richard Louv believes to be the cause of our society's childhood ills: lack of outdoor play. The book provides research on obesity, ADD, ADHD and on how

Safari's 560 pages provide all the information you need for 10 of the top game-viewing countries in Africa.

On This Earth: Photographs from East Africa by Nick Brandt (Chronicle Books, 2005; ISBN: 0-8118-4865-5). The book's unique and original black-and-white images show East African wildlife and, in some cases, animals' reactions to the discovery of human artifacts. The photographs convey Brandt's respect for his animal subjects, who, at times, seem to be posing for their portraits.

Origins: African Wisdom for Every Day by Danielle and Oliver Föllmi (Harry N. Abrams, Inc., 2005; ISBN: 0-8109-5945-3). This book chronicles an entire year—365 images—from everyday African life. Each photo is accompanied by a quote from an African personality. The book's unique size and thought-provoking quotes make it a perfect gift.

Holiday Book Guide



nature can help heal such disorders. In addition, he suggests the ways that outdoor exploration can enhance creativity, academics and morals.

Live! from Death Valley: Dispatches from America's Low Point by John Soennichsen (Sasquatch Books, 2005; ISBN: 1-57061-448-2). Author John Soennichsen gives a vivacious narration of the human and geological history of Death Valley. Intermixed with the historical accounts are fictional short stories and personal experiences set in America's mysterious desert.

North Woods Journal: A Minnesota Nature Calendar by Ryan Marshik and Mark Sparky Stensaas (Stone Ridge Press, 2004; ISBN: 0-9760313-0-2). This journal has room for week-by-week entries alongside images and nature facts that coincide with the calendar. The book allows you to relate the timing of events in your life with those of the wilds of the North Woods.

Valley of the Dunes: Great Sand Dunes National Park and Preserve by Bob Rozinski and Wendy Shattil with text by Audrey DeLella Benedict (Fulcrum Publishing, 2005; ISBN: 1-5591-523-X). Wildlife pros Bob Rozinski and Wendy Shattil provide an intimate look at a spectacular 150-mile stretch of the Rio Grande Rift System in Colorado. The book's many dramatic images include photos of the tallest sand dunes in North America.

Voices of the Land, photographs by Charles Lindsay (Chelsea Green Publishing Company, 2004; ISBN: 1-931498-50-4). Charles Lindsay's beautiful images and text by various writers address the role human beings play in wildlife preservation. The brief essays inspire us to think about how we benefit from and can better respect nature. All proceeds from the book go toward land conservation efforts.

Landscapes

Adirondack High: Images of America's First Wilderness, photographs by Hardie Truesdale, text by Joanne Michaels (Countryman Press, 2005; ISBN: 0-88150-674-5). New York's Adirondack Park was the first national park created as a composite of public and private lands. This book includes photographs of the unmanned land and its landmarks and plant life. The captions provide brief histories of those landmarks and the place they share in American history.

Canada by Mike Grandmaison with text by Shelagh Rogers (Key Porter Books, 2005; ISBN: 1-55263-658-5). This book captures the extensive natural beauty within the borders of Canada. The images acquaint the reader with the Canadian wilderness in every season and setting, from rain forests to prairies to icebergs to mountain ranges.

Dances with Light: The Canadian Rockies (Altitude Publishing, 2005; ISBN: 1-55153-230-1) and **How to Photograph the Canadian Rockies**, both by Darwin Wiggett (Altitude Publishing, 2005; ISBN: 155153-641-2). These books are full of mesmerizing pictures taken in the Rocky Mountains: landforms, tourist activities and wildlife. The second is a small pocket guide detailing specific locations and corresponding tips for shooting in those locations.

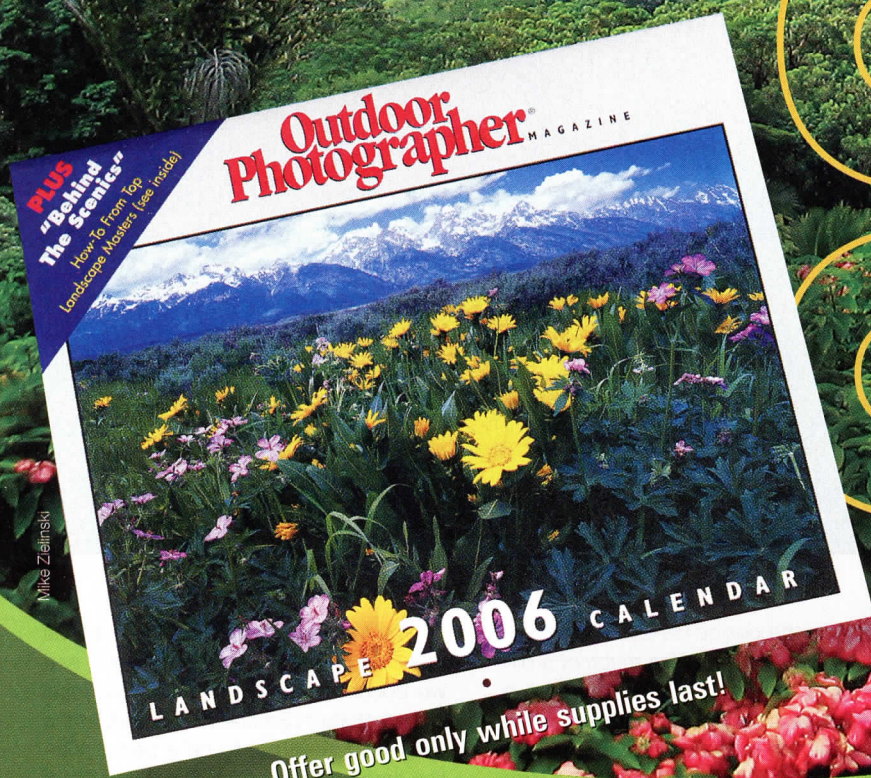
Colorado: Wild and Beautiful by Glenn Randall (Farcountry Press, 2005; ISBN: 1-56037-358-X). A composition of 30 years' worth of images captured by Glenn Randall in the Colorado outdoors, the book pictures the mountainous state during all seasons, and the photographer provides captions describing what he went through to obtain the images.

OP

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Building The Ultimate Photo Vehicle

By Christopher Robinson

OP sets out to make a vehicle that can transport you and your gear to the shot, then becomes a tool to get the shot



Building the ultimate photo vehicle is something of an obsession for us at *OP*. In the spirit of intrepid photographers of a bygone era, we've tried, with the help of our sponsors, to create a vehicle that's suited to the particular needs of an outdoor photographer on the go. Thanks to Nissan, we started with a new Xterra, an off-road-oriented vehicle that was designed to be rugged and have decent cargo capacity. Coincidentally, these also are the most important features for our photo vehicle.

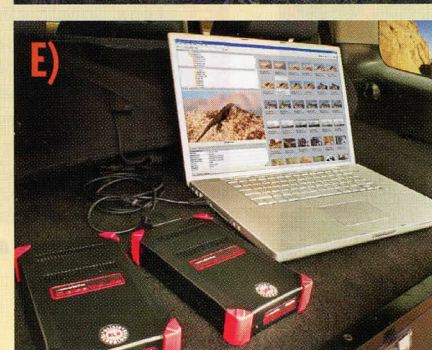
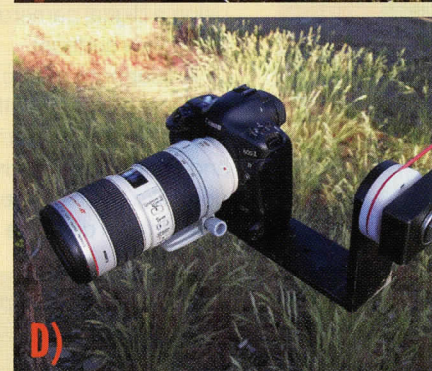
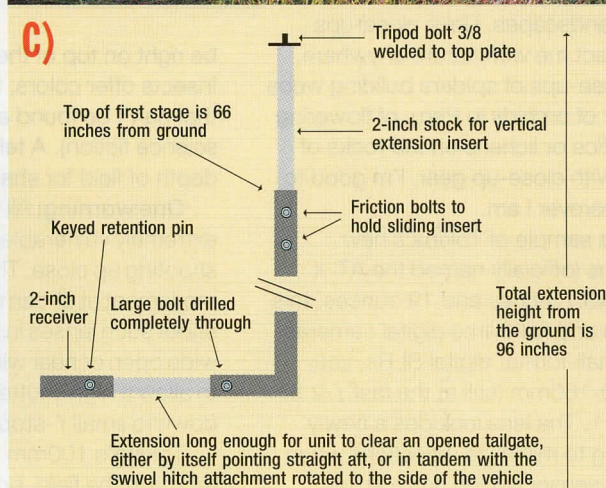
In many ways, the heart of the vehicle isn't its storage capacity, but its ability to be used as both a vehicle to get you there as well as a tool to help you bring home great pictures once you're on location. Think of the famous photographs of Ansel Adams standing atop his old woody as

he adjusts the lens on his 8x10 view camera. It might not seem like much of a difference to be six feet higher, but even a broad vista changes considerably when you move the camera just a few inches.

In its stock configuration, the Xterra cannot support a photographer standing on the roof. (Actually, we have our doubts, but the legal department at Nissan insists that the roof can't safely support a full-sized person along with his or her photo equipment, and they won't be held responsible for such reckless behavior. Since they ponied up with loaning us the Xterra, we decided it would be best not to wantonly disregard their policy.) The solution our publisher came up with—and spent countless hours drafting in PowerPoint—was to use the trailer hitch as the base for a steel structure with a video jib at its apex.

We had the steel fabricated at a local metal shop for a few hundred dollars, and we bought a Moonraker jib from a local manufacturer in Southern California. In the end, this turned out to be a better solution than we anticipated. The jib is 12 feet long and it sits on an adjustable steel beam that slides to a level slightly higher than the roofline. We tethered a Canon EOS-1D Mark II camera mounted at the end of the jib to a 17-inch Apple PowerBook computer that sits safely in the tailgate.

At its highest point, the camera is perched some 15 feet above ground level—higher than if we stood on a platform on the roof. The camera can be fully articulated from the ground via the jib's cable system. An electric motor allows us to pan left and right and, of course, the whole assembly swivels at its fulcrum. In short, we have complete con-



trol. Like all D-SLRs, the Canon EOS-1D Mark II doesn't have a live preview, but we're able to fire test shots, review them on the laptop and adjust quickly to zero in on the ideal composition.

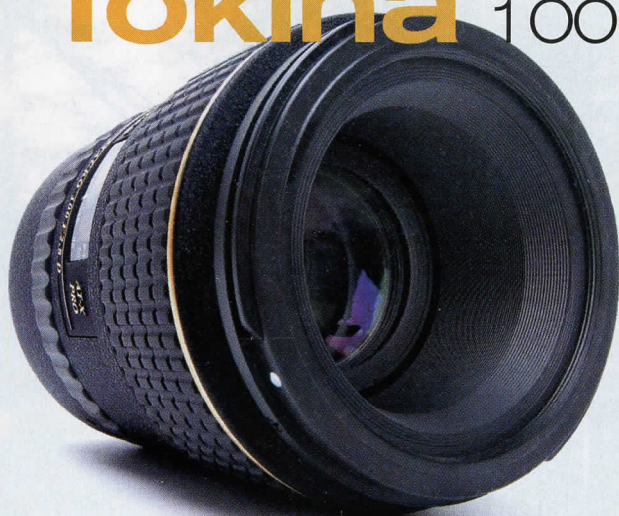
The whole assembly takes about 15 minutes to set up from fully packed to taking pictures. Once it's ready, the jib can be lowered to rest on the Xterra's roof rack (after removing the camera), and we can move to a variety of nearby locations without having to completely disassemble and reassemble everything.

The OP Nissan Xterra is a work in progress. We'll be taking it to a variety of events like the X Games, as well as scenic locations around the country. If you see us, stop by, say hello and take a look at what we've done. **OP**

FROM FAR LEFT TO RIGHT: A) The SLR mounts to the end of the jib via the tripod threads. Even a large telephoto lens can easily be used. B) The Moonraker is fully articulated through a pulley system, swivels and an electric motor attached at the base of the camera. From the ground, we can make any adjustment necessary. C) The drawings for the steel supports that hold the jib were made in PowerPoint. No fancy CAD/CAM software required. D) The laptop computer gives us the next best thing to a live preview. With the Canon EOS-1D Mark II at the end of the jib, we can remotely fire and immediately review the images to refine composition and exposure. E) Olixir Mobile DataVault hard drives are designed for rugged field use, making them ideal companions for a laptop in an SUV.

Put some distance between you and your macro subject [By Rob Sheppard

Tokina 100mm f/2.8 Macro



[Primary Features]

- 1 **Fast f/2.8 100mm** macro allows distance between you and your subject
- 2 **1:1 focusing** at 12 inches for both film and full-frame digital bodies
- 3 Focus clutch system for **instant changing between AF and MF**



Close-ups are my favorite part of nature photography. I say that not because I love bugs more than waterfowl or flower parts more than rocky landscapes. I love close-ups because they can connect me with nature anywhere, anytime. I can shoot close-ups of spiders building webs outside my backdoor or of orchids in Peru, of flowering weeds outside of my office or lichens on the rocks of Arches National Park. With close-up gear, I'm good to go whenever I want, wherever I am.

I was excited to get a sample of Tokina's new 100mm f/2.8 macro lens (officially named the AT-X M100 AF Pro D). At 2.9x3.7 inches and 19 ounces, this compact lens offers film and full-frame digital cameras 1:1 at 12 inches. For small-format digital SLRs, you get an equivalent of 150-160mm (still at the fast f/2.8) and more distance to 1:1. The lens includes a newly engineered multi-coating to minimize reflections when using a digital camera's sensor (which has a shiny protective surface).

A telephoto macro can be helpful in shooting certain subjects because of the distance you gain between lens and subject. For example, I find spiders fascinating and their webs amazing pieces of engineering, but I don't like them on me. A macro tele keeps them at a comfortable distance while I photograph; I don't have to

be right on top of them, likely scaring them away. Insects offer colors, forms, shapes and more up close that can't be found anywhere else (except maybe science fiction). A telephoto macro also offers reduced depth of field for sharpness and contrast effects.

One warning: All telephoto macro lenses are extremely vulnerable to camera movement when shooting up close. The area covered is very small so any movement at all can result in duller images. I typically shoot such lenses in three ways to minimize this problem: wide open or near wide open when handholding the lens to allow a high shutter speed; on a tripod when stopped down to small *f*-stops; and with a flash.

Tokina's 100mm macro performed exceptionally for me in the field, bringing back crisp, sharp images. I particularly like the lens' one-touch focus clutch system that allows you to instantly change from manual to autofocus as needed. It's a great feature for a macro lens, as autofocus can be tricky up close (though it can still be useful).

Contact: THK Photo Products, (800) 421-1141, www.thkphoto.com.

[Specifications]

Focal Range: 100mm
Aperture: f/2.8-f/32
Filter Size: 55mm
Lens Construction: 9 elements in 8 groups
Size: 2.9x3.7 inches
Weight: 19 ounces
Mounts: Canon, Nikon
Estimated Street Price: \$420



The Tokina 100mm f/2.8 macro lens is compact and provides a true macro perspective (1:1). If you're looking to get a bee's-eye viewpoint, check it out.

Anti-Shake technology is built into the body of this high-res D-SLR [By Michael Turco

Konica Minolta

Maxxum 7D

Konica Minolta has shaken things up, so to speak, in the D-SLR market.

Shaking things up might not be the best description, because in addition to the 6.1-megapixel image sensor, the Maxxum 7D features an innovative technological solution to the problem of camera shake. While other manufacturers have had success building such technology into their lenses, the Maxxum 7D actually has it built into the camera body itself.

How well does the new Anti-Shake technology work? At slow shutter speeds, Anti-Shake enables you to capture sharp images while handholding the camera. An LED scale located in the viewfinder indicates the degree of stabilization. With this feature, the camera produced sharp images at up to three stops below the lens focal length. I enjoyed shooting with an 80-200mm *f*/2.8 lens at the ISO 100 equivalent, in twilight, without a tripod. And Anti-Shake works with all Konica Minolta AF lenses with the exception of the 3x-1x macro zoom. So with the Maxxum 7D, all of your Konica Minolta lenses become Anti-Shake-enabled.

The 7D has a 1.5x image magnification equivalent when compared to 35mm-format cameras, a feature I appreciated when composing close-up images of wildlife. The camera captures images in RAW and JPEG formats, and with the Drive mode set to continuous advance, the Maxxum 7D can record up to nine RAW or RAW+JPEG images at 3 fps. The write speed to memory is 1.1 megabytes per second, however,



which results in a full buffer and a delay if you're trying to shoot continuously for a lot of frames. In Full Program mode, the Maxxum 7D produced excellent pictures in complicated lighting. Nature photographers who desire complete creative control can customize the settings.

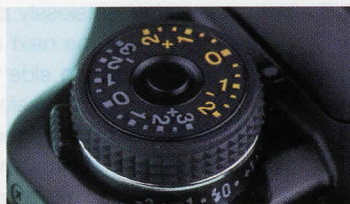
Specialized integrated processing techniques are among the most powerful image-improvement tools currently being incorporated into digital cameras.

The Konica Minolta CxProcess III technology is optimized for the Maxxum 7D to "deliver high-definition, natural-looking images," according to the company.

If you ever used a film Maxxum, the controls on the 7D will feel familiar. The camera controls are accessed through dials and levers as well as menu controls on the LCD screen. Data on the large 2.5-inch LCD monitor rotate automatically as the photographer switches from horizontal to vertical position. In playback mode, the large monitor size, coupled with a zoom function, make it easy to review the finer details of captured JPEG images. I like the time-saving AF override feature, Direct Manual Focus (DMF); it allows photographers to manually adjust the lens-focusing ring after the subject is in focus. The override feature eliminated the need to recompose the shot and I didn't have to push additional buttons and switches before fine-tuning the focus.

The Konica Minolta Maxxum 7D is well worth a look if you're interested in a high-res D-SLR. The fact that it turns all of your glass into Anti-Shake lenses is a bonus. Estimated Street Price: \$1,200 (kit).

Contact: Konica Minolta, (800) 285-6422, www.kmpi.konicaminolta.us.



[Specifications]

Camera Type:

35mm-style digital SLR

Sensor Size:

6.1-megapixel APS-C size

Lens Equivalent Factor:

1.5x

Lens Mount:

Minolta A-type

Exposure Modes:

Program, Aperture-Priority, Shutter-Priority, Manual

Metering Modes:

14-segment Honeycomb-pattern/center-weighted/spot metering

Exposure Compensation:

±3 EV in 1/2-stop increments; ±2 EV

1/3-stop increments

Shutter Speeds:

30 sec. to 1/4000

and Bulb

Flash Sync:

Up to 1/60 sec.

ISO Equivalency:

100-3200

Shooting Speed:

3 fps

Power Source:

Li-Ion

Storage Type:

CompactFlash

Size:

5.9x4.2x3.1 inches

Weight:

27 ounces

[Primary Features]

1 6.1-megapixel high-res CCD with 1.5x magnification factor

2 Built-in Anti-Shake technology works with virtually all Konica Minolta lenses

3 Large, bright, 2.5-inch TFT color LCD makes menus easy to read and images easy to review

Along with its innovative Anti-Shake technology, the Konica Minolta Maxxum 7D also features advanced metering options, fast autofocus and its own image enhancement algorithms (CxProcess III) for superior-quality photographs.

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Wireless Tools

for the Outdoor Photographer

New technologies cut the cables and give us expanded creative options

By Wes Pitts



Apple AirPort Extreme



Konica Minolta 5600HS(D)



Canon PIXMA iP5200R Photo Printer



Nikon Coolpix P1

Although photography is my medium of choice, I've always admired the simplicity of the painter's toolbox. Canvas, brushes and paint—it doesn't get less complicated.

As photographers, we're increasingly burdened with an array of highly technical tools and the spaghetti system of wires that connect them. Digital photography has added even more cables to the tangle, and you might be feeling like the wires are closing in.

If necessity is the mother of invention, we suspect convenience to be its father. Recent advancements in wireless technology have improved and expanded the wireless options for photographers who work with flash, solving practical

problems in the field for sophisticated lighting setups, but also making flash easier to use in less-demanding situations. New products have improved the reliability and range of wireless flash solutions and allowed the miniaturization of components to help lessen the load we carry in the field.

Wireless technology is also helping to cut the cords in the post-capture process. Wireless Fidelity, or WiFi, lets us build networks at home or in the studio, which offers many possibilities for more convenient photo storage, management and editing. More recently, camera and printer makers have begun to offer models with WiFi capability built in or available as an option, further reducing our umbilical dependencies.

Wireless Flash And Camera Control

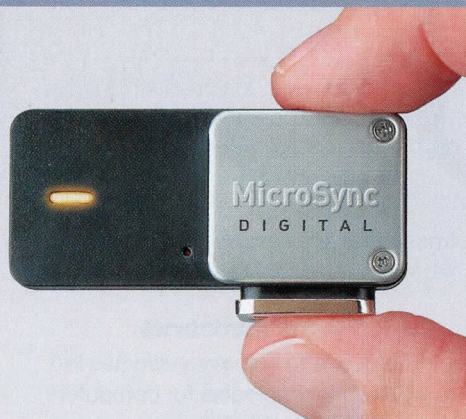
While not new in concept, wireless flash and camera triggers have come a long way in recent years. There are three basic types of wireless flash systems: optical, infrared and radio.

Optical triggers were the first and remain the most basic and affordable solution for wireless flash. A small sensor on the slave, or secondary flash unit, detects the firing of the master, or primary flash unit, that's typically connected to the camera body, either via a cable or hot-shoe. When the slave detects the master flash, it triggers simultaneously. Although generally reliable, optical triggers do have limitations. The slave flash must be close enough and angled appropriately to the master flash to detect when it fires, and bright sunlight or the flash of nearby photographers may cause problems.

Infrared systems have an advantage over other triggers in that two-way communication is possible between the master and slave units. This enables the camera and all flash units to work in harmony, and some systems are even capable of sharing exposure information and allowing you to adjust the output of slave devices from the camera, a feature unique to infrared thus far. Infrared allows greater working distances than optical triggers and is a more reliable solution in general. Like optical triggers, though, infrared requires line of sight between master and slave units for the system to work properly. Like the remote control for your television, the sensor only works within a limited range of degrees from center.

Radio triggers are the most reliable of the wireless control technologies. They don't require line of sight between master and slave units and can operate over far greater distances than optical and infrared devices. These solutions also allow you to fire your camera remotely—indispensable for photographing timid subjects such as nesting birds. Like all optical triggers and some infrared systems, however, you'll have

Nikon WT-2A Wireless Transmitter



MicroSync Digital

to do your own metering calculations for each slave flash and make manual output adjustments. Radio systems also require carrying additional gear—unlike IR solutions built into the flash head, you'll need a transmitter for the camera and a receiver for each flash.

Wireless Flash Solutions

Canon Speedlite 580EX and 430EX flashes have IR wireless capabilities built in. Pair them with Canon EOS cameras for full E-TTL control. You can arrange an unlimited number of flash units in up to three groups for main, fill and background lighting effects with custom settings for each group. Attach either a Speedlite 580EX or the Speedlite Transmitter ST-E2 to your camera's hot-shoe to serve as the master control. Estimated Street Price: \$389 (580EX); \$279 (430EX).

Several of Nikon's flash offerings, including the SB-600 and SB-800 Speedlights, feature IR wireless i-TTL technology. The SB-800 functions as the master and can control up to three groups of as many SB-600 and SB-800 Speedlights as needed in each group. Most functions of the SB-600 can be controlled remotely by the master SB-800. Alternatively, photographers using the Nikon D70s and D50 digital SLRs can opt to use the camera's built-in Speedlight to control slave units. Estimated Street Price: \$319 (SB-800); \$189 (SB-600).

The Sigma Electronic Flash EF-500 DG Super is compatible with many of the most popular cameras' wireless flash systems, including models from Sigma, Canon, Nikon, Pentax and Konica Minolta. Estimated Street Price: \$149.

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Canon Wireless File Transmitter WFT-E1A

The **Konica Minolta 5600HS(D)** and **3600HS(D)** flashes also can offer wireless slave capabilities when paired with the Maxxum 7 and Maxxum 5 35mm SLRs. Estimated Street Price: \$299 (5600HS); \$159 (3600HS).

The **PocketWizard MultiMAX** is unique because a single unit can serve as a transmitter or receiver at the flip of a switch. Control cameras and flash four groups from up to 1,600 feet away. Intervalometer capability is built in for time-lapse work. Estimated Street Price: \$295.

The **MicroSync Digital** from **Tamrac** is an amazingly small wireless solution for simple remote flash- and camera-triggering within a 100-foot range. You'll need adapter cables to connect

the receiver to your flash. Four-channel operation protects against interference and misfires. Estimated Street Price: \$299 (kit includes one transmitter and receiver; additional receivers retail for about \$179).

Home Networks

The desire to cut wires also has led to wireless technologies for computers and peripherals. Wireless home networks aren't only for übergeeks. For photographers who work with digital files, a wireless network at home or in the studio can make a lot of sense. It's a fast, easy way to share files between computers. You can untether yourself and your laptop from the desk and upload images to your Website from the comfort of your couch.



Linksys Wireless-G USB Network Adapter

WiFi networks can carry large quantities of data at very high speeds over distances of 100 feet or more.

Creating a WiFi network is simple and you need minimal hardware to get started.

First, you need a wireless router, or hub.

This is the base station that hosts connections between WiFi devices. Second, you'll need a wireless capability in each of the devices you want to connect. This is either built in or can be added with an aftermarket wireless card or other similar accessory. Most new laptops now include WiFi capability.

When you're comparing WiFi equipment, you'll encounter the IEEE 802.11x specification. Most new devices use IEEE 802.11b or 802.11g, so you can't go wrong with an 802.11b/g device, as it supports both of the most common protocols.

The difference between "b" and "g" is speed—"b" transfers data at speeds of up to 11 Mbits/sec. while "g" operates at about 54 Mbits/sec.,



Sigma EF-500 DG Super

which is roughly 1.4 and 6.8 Mbytes/sec., respectively. If you choose a wireless router with the "b/g" specification, you can connect the widest variety of devices and still take advantage of the faster speed with devices that support it.

The Apple AirPort Extreme

WiFi router and wireless cards are compatible with 802.11b/g devices, and includes a USB port to which you can connect a printer for wireless printing from your laptop or remote desktop. Its robust control software makes network security a breeze. List Price: \$199.

Netgear, Linksys and many other companies offer similar routers, wireless cards and USB adapters for desktop computers. Estimated street prices range from \$49 to \$199.

All notebook computers that carry the Intel Centrino designation are wireless-ready. If you're shopping for a new computer, built-in wireless is the way to go, and practically every manufacturer offers this as an option.

Wireless Cameras And Printers

WiFi capability also is finding its way into digital cameras and printers. The **Nikon D2h** was the first digital camera to introduce this feature as an option, primarily intended for sports photographers who could send images wirelessly from the field to a laptop in the press box, where images could then be forwarded to news agencies or publications for immediate use.



Canon Speedlite 580EX



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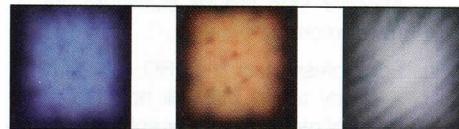


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gadget bag



Nikon SB-800 Speedlight

For the photographer in the field, there's a similar benefit. With a WiFi-enabled laptop and camera, you can move freely around your location, experimenting with different compositions, and have images transferred to your laptop for instant review and backup. Granted, this feature is more luxury than imperative need, but imagine not having to download hundreds of images at the end of the day—it's being done as you shoot!

Photo printers also are going wireless, with several models now available that let you make prints directly from your digital camera, without wires or a computer. Although you'll probably want to edit images in software before making your final prints, this feature is handy for making quick proofs of images for reference and review prior to editing them.

The **Nikon WT-2A Wireless Transmitter** lets you remotely control your Nikon D2x or D2Hs camera via Nikon Capture software (version 4.2 or later). You also can use the transmitter to relay files from the camera to an FTP server. Estimated Street Price: \$629.

For **Canon** shooters, the **Wireless File Transmitter WFT-E1A** is compatible with the EOS-1D Mark II N and EOS-1Ds Mark II. Two modes allow you to either automatically transfer images from the camera to an FTP server after each shot or upload them all after the shoot. Estimated Street Price: \$999.

On the compact camera side, the new **Nikon Coolpix P1** and **P2** models have WiFi connectivity built in. Use that connection for fast wireless downloads



Netgear WiFi adapter

or, if your computer is nearby, you can opt to transfer and save images directly to your computer, bypassing your camera's memory card. You also can print wirelessly to a PictBridge-compatible printer using an optional accessory available from Nikon. The 8-megapixel P1 retails for about \$549; the 5-megapixel P2 goes for around \$399.

If you don't opt for a wireless router with a connection for your printer, you can get a printer with WiFi built in. The **Canon PIXMA iP5200R** is one of Canon's top photo printers and features its ChromaLife 100 inks. The printer connects to your home WiFi network, eliminating one more USB cable from the tangle on your desktop. Estimated Street Price: \$299. **OP**

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See: "Gadget Bag: Light In The Field" (Jan./Feb. '05)
"Solutions: Flash Tools" (Oct. '02)

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5.6	98.9	95.9	93.6	89.6	85.1
8.0	98.7	95.7	93.3	89.2	84.5
11.0	98.5	95.4	92.9	88.4	83.3
16.0	98.1	94.9	92.1	87.1	81.2
22.0	97.8	94.2	91.1	85.3	78.3

18mm					
Size	5x7	8x10	11x14	16x20	20x24
4.0	98.7	95.7	93.3	88.9	83.9
5.6	98.9	95.9	93.6	89.0	85.7
8.0	97.0	90.1	84.0	80.3	76.3
11.0	96.9	90.8	83.6	82.7	78.5
16.0	96.4	90.3	82.8	82.3	78.1
22.0	95.9	84.8	81.6	82.2	78.7

24mm					
Size	5x7	8x10	11x14	16x20	20x24
4.0	97.0	98.1	93.9	90.1	85.9
5.6	97.2	98.3	94.2	90.8	87.0
8.0	97.2	98.3	94.4	91.1	87.5
11.0	97.0	98.0	93.9	90.3	86.2
16.0	96.6	95.9	93.1	88.7	83.8
22.0	96.0	94.8	92.0	86.8	80.7

key					
A+	A	B+	B	C+	C
D	E	F			

CONCLUSION: Superb performance at a great price. Highly recommended. ⚙

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ART OF DARKNESS

(Cont'd from page 51)

they start thinking that you can do anything with digital, then you've lost them.

OP: Mostly, professionals have adopted digital after amateurs.

Nichols: Originally, I was dragged to digital kicking and screaming. I couldn't get around all the early real-versus-digital concerns. But once we realized that the product was good, that was it. I had

started the landscape story on the Grand Canyon. My whole first trip was in the monsoon season, where I was after nothing but lightning. We roasted our butts on the North Rim, had five flat tires and drove gravel roads until the rental car was refused when we tried to turn it in. We'd go to locations on the canyon rim and just wait for thunderstorms. We used this device called the Lightning Trigger [www.lightningtrigger.com], which is basically a super-sensitive slave. What they don't

tell you is that if lightning is 400 miles away, it's going to trigger your camera. I set out two cameras—one with film and one digital. We found that digital was by far the way to go because if you have 500 false triggers, you just delete them. I was amazed by the contrast range—I've been dealing with that narrow window of chrome film all these years.

Then I went to the Havasu waterfalls and photographed them under moonlight using the camera's built-in noise reduction to clean up the photos. You have so much more range than with film.

OP: You're benefiting from latter stages of digital, coming to the technology after early-stage bugs have been sorted out.

Nichols: It was funny to watch the transition of guys like Bill Allard and David Alan Harvey. These are the least technical guys. Harvey would shoot an assignment with one lens; Allard has done the same. As soon as they shot digital and saw the low-light capability, there was no going back. Allard is a guy who went from Kodachrome to digital [laughing]; there was nothing in between. Flash is going to disappear a lot from photojournalism because you don't need it as much.

OP: Have you used digital in dark Africa yet?

Nichols: We took it over for that long camp on the beach in Gabon, but I still wasn't comfortable with it. My son, Ian, used it all the time. His results were showing me what it can do. If I still had the energy to chase chimps through the forest.... That's what my son is going to do for the next two years. Remember those chimps we found in Ndoki that had never seen humans [top photo, page 50]? Ian is going back. I've got this kid who has grown up in that environment, he loves it, and he's into digital photography. With a digital camera, you can capture a portrait of the chimps that will really take wildlife photography into another realm. When I got into low light and started pushing Ektachrome, it fell apart. You push digital and you don't see anything bad happen. I'd love another shot at apes because that's what was most frustrating. I never got a picture of a mountain gorilla with a mountain behind him. If I exposed for the gorilla, the mountain was 10 stops over. With digital, I bet I could find that place. **OP**

To see more of Michael "Nick" Nichols' photography, visit his Web-site at www.michaelnicknichols.com.

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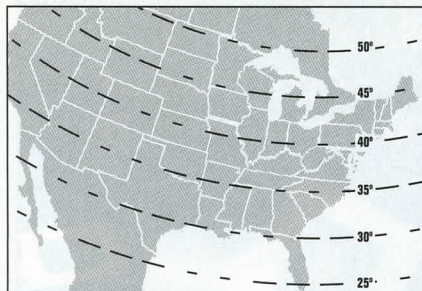
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This chart will help you be in the right place at the right time by allowing you to plan your sunrise, sunset, moonrise and moonset photos ahead of time. You'll know exactly where to be with your camera for the photo composition you want to make long before the sun reaches the horizon. Find the nearest date at top and the latitude nearest your own in the column at left. Where the two intersect, you'll find the true (or map) bearings for rise (R) and set (S), rounded to the nearest degree. When using a compass to find the spot on the horizon where the sun or moon will rise or set, obtain the magnetic declination (variation) for your area from a USGS topographic map or other source. If the declination is east, subtract it from the bearing listed below to obtain the magnetic compass bearing. If the declination is west, add it. The result is the compass bearing to use in the field. All data in Almanac is based on the comprehensive SUN-TRACKER program, written by Charles Krebs, (425) 644-0077, fax (425) 644-1103. You can also find the Almanac on our Website, www.outdoorphotographer.com.

SUNRISE/SUNSET

Latitude	Dec. 3	Dec. 10	Dec. 17	Dec. 24	Dec. 31
25° N	R-114 S-246	115 245	116 245	116 244	115 245
30° N	R-115 S-245	116 244	117 243	117 243	116 244
35° N	R-117 S-243	118 242	118 242	118 242	118 242
40° N	R-119 S-241	120 240	120 240	121 240	120 240
45° N	R-121 S-239	123 238	123 237	123 237	123 237
50° N	R-125 S-235	126 234	127 233	127 233	126 234
55° N	R-130 S-230	131 229	132 228	132 228	132 229
60° N	R-137 S-223	139 221	140 220	140 220	139 221
65° N	R-150 S-210	153 207	155 205	155 205	154 207
70° N	R-*** S-***	*** ***	*** ***	*** ***	*** ***

FULL MOONRISE/MOONSET

Latitude	Dec. 13	Dec. 14	Dec. 15	Dec. 16
25° N	R-063 S-295	060 299	058 301	059 302
30° N	R-062 S-296	058 300	057 303	057 303
35° N	R-060 S-298	056 302	055 305	055 305
40° N	R-058 S-300	054 305	052 308	052 308
45° N	R-055 S-303	050 308	048 312	048 312
50° N	R-051 S-307	045 313	043 317	043 317
55° N	R-045 S-312	038 320	034 325	035 326
60° N	R-036 S-321	026 332	019 340	020 341
65° N	R-019 S-338	*** ***	*** ***	*** ***
70° N	R-*** S-***	*** ***	*** ***	*** ***

MOON PHASES

● New Moon	December 1, 30
○ First Quarter	December 8
○ Full Moon	December 15
○ Last Quarter	December 23

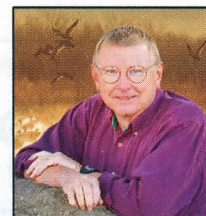
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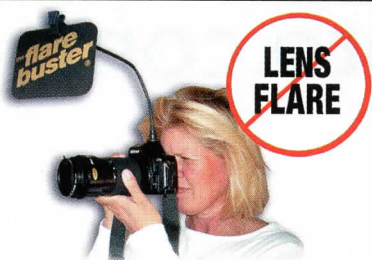
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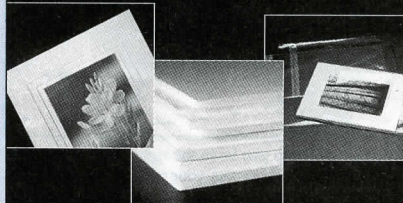
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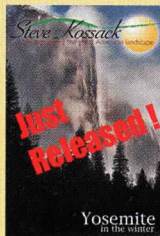
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in Samburu and six nights at the luxurious Governors' Camp on the Masai Mara, as well as two nights in Tsavo—perfect for the nature lover who wants an in-depth African experience. Each tour participant will adopt an orphaned elephant, and professional travel and wildlife photographer Michele Burgess will escort the group. Price includes round-trip air on KLM via Amsterdam, deluxe hotels and lodges, most meals, numerous game drives with three people to a vehicle, and Nairobi sightseeing.

For more information, contact: In Focus with Michele Burgess, (714) 536-6104, www.infocustravel.com.

Majestic Rivers And Canyons Of Utah

May 29-June 2, 2006

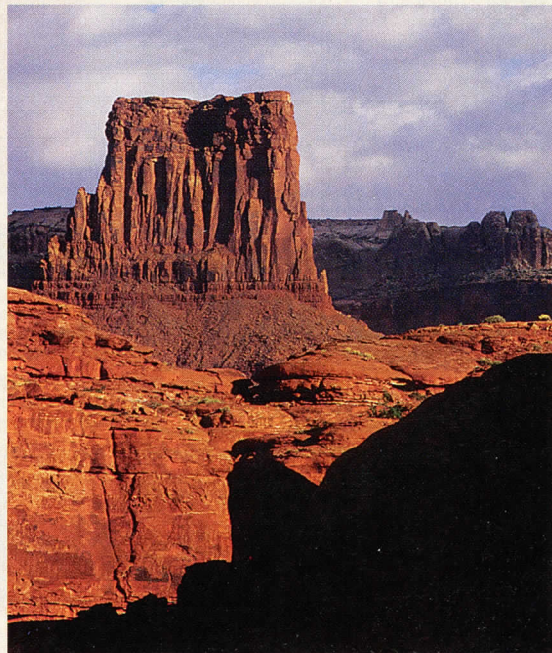
Moab Paper Company's "The Moab Experience," held May 28-June 2, 2005, was a resounding success! Co-sponsored by *Outdoor Photographer*, Nikon, Lowepro, Eureka, Silva and Gitzo, more than 50 photographers took a guided river raft trip through spectacular Canyonlands National Park, Utah, attended photography workshops at Moab's premier Red Cliffs Lodge, and met *OP* managing editor Christopher Robinson, who lent some tips about making the best photographs. The pictures on this page, by Michael Fusilier (top) and R. Andrew Hoff (bottom), are evidence of the skilled photography of the participants. To see more photos from this trip, visit www.moabexperience.com/gallery.

The next Moab Experience trip will be on May 28-June 2, 2006. To maximize participation, this time two groups of about 30 each will be able to enjoy a four-day cataract canyon whitewater river trip and canyon exploration, a tour of Arches National Park, two keynote presentations, and a digital slideshow of the week's work. You also may take a 45-minute scenic flight over the area. Price includes accommodations, all meals, cataract river trip, tour of Arches, and a vehicle shuttle or scenic return flight.

For more information, contact: Moab Paper, (435) 259-3161, info@moabpaper.com, www.moabpaper.com.

Photography Workshops In Santa Fe

Santa Fe Workshops has released its 2006 Winter/Spring 56-page, four-color catalog with details on 20 weeklong photography workshops, 16 workshops in the state-of-the-art digital facility, a number of on-the-road offerings and more for all skill levels. Joe McNally and Norman Jean Roy headline two studio workshops for location lighting and portraits, respectively. In February, Joyce Tenneson offers a week of valuable information on "Developing and Promoting Your Signature Style" and returns in May to lead "A Gathering of Creative Women" at the beautiful Sunrise Springs retreat center, just south of Santa Fe. Highlights of the digital lab workshops include "Using Scanners for Innovative Capture" with Wendy Erickson, and "From the Field to the Fine Digital Print" with Linde Waidhofer and Lito Tejasdas-Flores. This May, in a departure from traditional weeklong workshops, travel and adventure photographers Nevada Wier and Michael Clark join with digital guru Jerry Courvoisier to offer a two-and-a-half-day digital workflow course. This session will provide a wealth of information and inspiration



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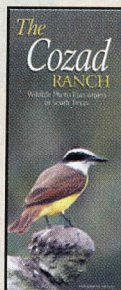
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- 3/15-19 Central AZ in Spring
- 4/6- 9 Northern Arizona Slot Canyons
- 4/13-16 Wildflowers or Texas Hill Country
- 4/22-28, 5/6-10 Digital Printing in Denver
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- 4/28-5/2, 5/12-16 Digital Capture and Printmaking in Denver
- 5/24-28 Yosemite National Park High Ctry
- 5/4-7 Beginners' Course in Santa FE, NM
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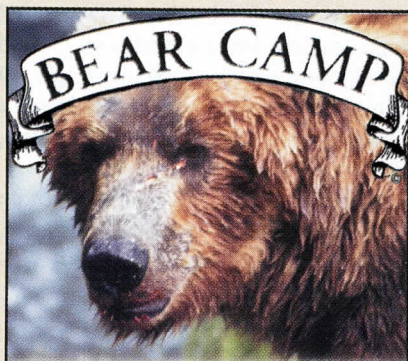
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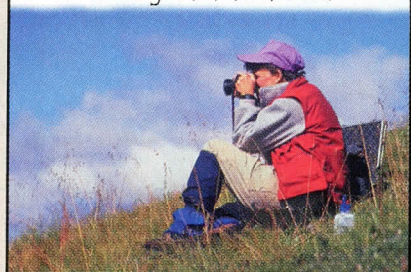
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For more information contact: John Baker, Travel Images, P.O. Box 4183, Boise, ID 83711-4183, (800) 325-8320, phototours@travelimages.com, www.travelimages.com.

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June 8-19, 2006

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has something for every outdoor photo enthusiast—towering, glaciated peaks, iceberg-choked lakes and hours-long sunsets. Wildflowers abound and grizzly bears roam the river corridor. Stevenson has been leading professional rafting trips on the Alsek for more than a decade and knows the best places to capture its many moods. His Alsek images have appeared in numerous publications, including *OP* ("Take It To The River," June 2004).

For more information, contact: Brian Stevenson Photography, (888) MT-SOBEK, www.brianstevensonphotography.com.

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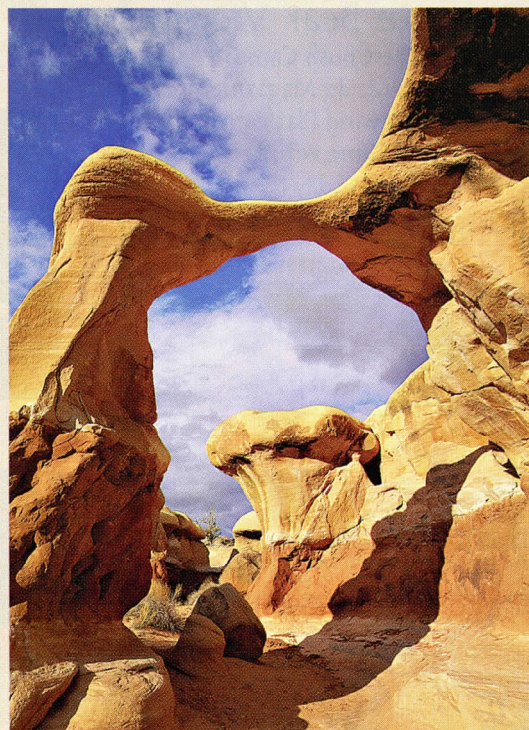
For more information, contact: Friends of Arizona Highways, 2039 W. Lewis Ave., Phoenix, AZ 85009, (888) 790-7042, rnoll@azdot.gov, www.azphotoworkshops.com.

Magnificent South Africa

February 27-March 15, 2006

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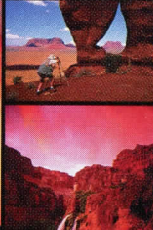


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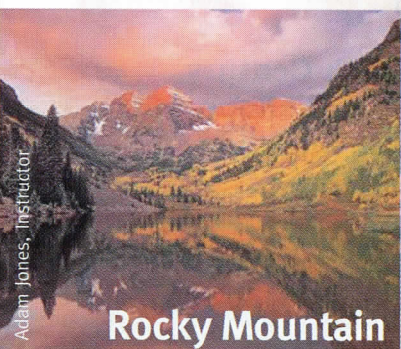
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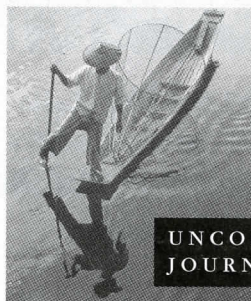
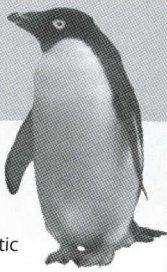
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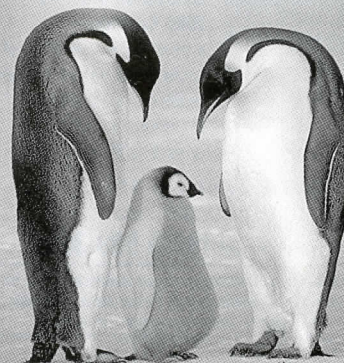


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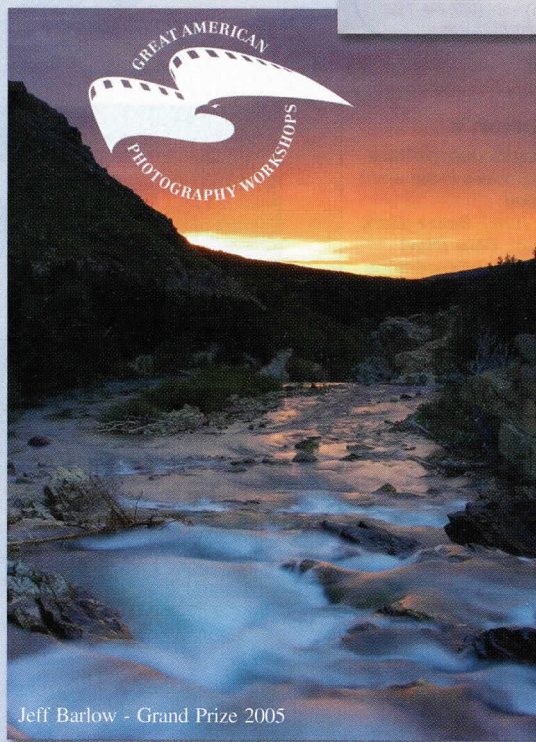
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out the good ones, make them look like Velvia and call me in the restaurant when they're ready." Until that gilded age arrives, though, I'm happy to use a browser called Photo Mechanic to help minimize my computer time and maximize my shooting (and restaurant) time.

Introduced to me by a digitally savvy photojournalist a couple of years ago, this is the fastest, easiest, most user-friendly photo browser I've encountered, and I've tried a few out there. It's fast because it was designed by photojournalists who know the pressures of editing and transmitting photos to the office even before the CF card is finished transferring. It even allows you to download to two different drives at the same time so you can create your backup simultaneously.

The renaming, renumbering, editing and captioning options are equally fast, easy and intuitive. Besides the simultaneous backup feature, I don't know that Photo Mechanic does anything different from a lot of other browsers; it just does everything quicker and more efficiently than any other I've used. It costs \$150 and is available at www.camerabits.com.

You'll like the Photo Mechanic program, but it's the commitment to customer service that distinguishes this software company. Not only do they actively solicit user feedback (in a Photo Mechanic forum on www.robgalbraith.com, a popular site for digital photojournalists), but they actually respond to each and every posting with advice and information!

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(Cont'd from page 29)

more and more cameras offered the RAW+JPEG setting, and I began to use it (now I always use it if it's available on a camera). Today, about 60% of my photos come directly from the JPEG file and 40% from RAW.

The photo with this column is a good example of RAW helping to get more from the image. I saw these immature lubber

grasshoppers hanging out on a bromeliad leaf in Loxahatchee National Wildlife Refuge in southeastern Florida. The day had started with some light at dawn, but clouds had taken over the sky. I was on my way back to the car, because raindrops were starting to fall, when I saw the grasshoppers.

I got out a telephoto zoom and lined up the camera parallel to their perch. I used a wide lens opening to blur the background and shot a few variations of the scene until the raindrops got to be just too

much. I knew this could be a challenge because of the low-contrast conditions and the out-of-focus background. The latter typically results in nice gradients of tone and color for a background, but it also stresses the bit-depth of an image.

I didn't even bother with the JPEG on this one and went right to the RAW file. I did what I felt was optimal processing in Camera Raw and opened the image in Photoshop. Here's where it got tricky. I usually set Camera Raw to open the image as 8-bit. This has no effect on the processing of the image inside of Camera Raw (it's still done with the original 12-bit camera data), but it does affect the processing within Photoshop.

The reason I usually select 8-bit is that, most of the time, you can complete the needed 16-bit work inside Camera Raw, and a 16-bit image is a big file in Photoshop. While Photoshop CS2 is perfectly capable of dealing with 16-bit on many levels, the file size of a 16-bit image will climb in a hurry. An 8-megapixel RAW file opened at 8-bit is approximately 23 MB, but at 16-bit, this doubles to 46 MB. Add layers or open more than one image and you quickly can stress your computer, which will slow it down significantly. This is needless if the 8-bit file can handle the finishing work (and usually it can).

When I opened the grasshoppers in 8-bit and tried to further enhance the image to fully realize the original shot, however, I found the background tonalities started to show signs of banding (caused by incomplete data for the gradations). I reopened the image in Camera Raw, which remembers how the image was opened before, so I didn't have to do any readjusting. I simply selected 16-bit in the Depth box.

When I opened the photo and made the same adjustments as before to enhance the image, the background tonalities held their gradations quite smoothly, with no banding. In this case, 16-bit processing throughout was a necessity.

The choice between 16-bit or 8-bit, RAW or JPEG should never be an either/or proposition. I believe it needs to be strictly related to the photographer and the photograph's needs. This is why shooting RAW+JPEG is such a great way to go with today's gear. **OP**

OP editor Rob Sheppard's latest book is Adobe Camera Raw for Digital Photographers Only. His new Website, www.robssheppardphoto.com, features photo tips and more.

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(Cont'd from page 36)

intents and purposes, we're all losers.

But that isn't what nature shows me, not in the silence. Here she shows me incredible beauty and possibility standing just outside the rat race, whispering, "Hello.... Hello!" Always there, if I'm open enough to see it.

Mother Nature never stood in front of a forest and announced, "There is one great photograph hidden here. One photographer will find it and the rest of you will be hopeless losers!"

No! She just calls out to us again and again, "How many rolls do you have? Bring it on! I'll fill them up. I'll fill them up with beauty and possibility beyond your wildest imaginings. Right down to my tiniest seed."

And never do I hear that message more clearly than in the silence.

That morning, I answered Mother Nature's call. It almost didn't matter where I pointed my camera—there were photographs everywhere. My favorite turned out to be the boats, safe on the shore yet still floating on their own reflections. The staggering stillness of the water, the saturated colors of the boats enhanced by the dew and the soft light through the fog, and the dark forest in the background all made me visually feel the silence that was ringing in my ears.

It was a long-lens shot, so my camera had to be still while taking it: locked down tight on a tripod, mirror secured, two-second delay on the self-timer set so my hands weren't even touching it when the shutter went off.

I shot for more than an hour before I heard the first sounds of people stirring in the village up the road. I would lose the silence soon—the day's activities were beginning. I put my camera down and closed my eyes, allowing myself to feel the silence one last time. Just before it enveloped me, I heard more words whispered, a quote of Dag Hammarskjöld from his wonderful book *Markings*. He, too, knew the silence.

"The light died in the low clouds. Falling snow drank in the dusk. Shrouded in silence, the branches wrapped me in their peace. When the boundaries were erased, once again the wonder: that I exist." **OP**

Visit **Dewitt Jones'** Website at www.dewittjones.com.

(Cont'd from page 38)

up the camera gear. Sounded like a great plan.

Nearly two hours passed before Mary and my friends arrived, during which the puma disappeared, requiring me to change positions to find it again. When I did, the cat was even closer, perched on a rock in full view. At that point, believe me, I was dying with anxiety. Would they arrive while the puma was still there? Would the cat grow shy when more people showed up? I could only sit and wait, soaking in my binocular views of the puma while it alternately groomed, slept and returned my stares.

Fortunately, luck was with me, and although the cat did cause me momentary panic when it slipped away unseen to seek another resting spot, I found it again. But two hours of observation yielded only 10 minutes of photography before the cat tired of our attention and walked off.

The experience, though tremendously exciting, was bittersweet. I wouldn't have missed hours' worth of shooting had I had my camera along, but I also realized that with the gear and pack I was using, I might not have had the energy to cover the rough country I walked while hunting for the cat. Still, I learned a valuable lesson.

In leading tours and workshops, I'm often asked what gear will be needed for a particular hike or shoot. My answer is always the same: "Whatever you leave behind is the piece you'll need, so carry whatever you can." While in this case it seemed to make perfect sense to travel light and devote all of one's energies to finding an elusive subject, it also left me vulnerable. I didn't anticipate that it would take hours for my friends to bring me the gear, time that could have been spent cranking out image after image.

Another data point, to be sure. And what did I learn? Hike with your gear, or at least your camera, so that an opportunity isn't completely missed. Since that encounter, I've reevaluated what I'll carry and how, and I'll be traveling lighter and more comfortably in the future. I'll be ready next time, and there will be a next time! **OP**

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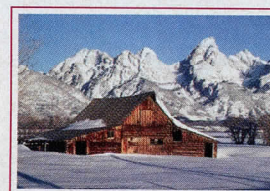
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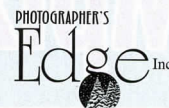


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on landscape

(Cont'd from page 40)

ditions or filtration, even without any post-processing controls, such as color masking, contrast masking or color filtering. These "after-the-fact" controls can be applied, digitally or by analog means, by making duplicates. Besides, who can remember the exact color balance of objects unless they were accurately measured? Maybe some of you can, but my point is that our memories of a scene are subjective!

The original piece of film may represent the closest reference to the real subject, as it's less likely to have been altered. But if film has been altered, how do we know? Put yourself in the editor's position. If an image is to be trusted as factual, how does anyone but the pho-

*Of course, the subject of
veracity in nature
photography is very complex,
and I'm no expert on this
subject, so I encourage you to
explore this further if it applies
to your photography, especially
by looking for varying points
of view and by keeping an
open mind.*

tographer or a witness know? Digital-imaging software, such as Photoshop, provides ways to track the history of changes made on the original file, which proves useful for scientific and forensic photography. So, in many ways, digital files are more reliable, as the metadata attached to each image outlines all changes to the file and isn't easy to erase without knowing a trick or two.

At some point, trust must become a factor and it comes down to the photographer representing the facts about his or her images accurately when the context requires it. The context in which a photograph is used is also an important factor. Of course, the subject of veracity in nature photography is very complex, and I'm no expert on this subject, so I encourage you to explore this further if it applies to your photogra-

phy, especially by looking for varying points of view and by keeping an open mind. While researching the subject on the Internet, I found well-stated perspectives by two respected fine-art photographers, Bruce Barnbaum (www.barnbaum.com/thoughts.html) and Huntington Witherill (www.huntingtonwitherill.com/pdf/Farewell_Revolution.pdf).

It should be noted that their essays don't relate specifically to editorial uses like my example here, but they give much fuel for thought on the subject in general. Another excellent source relating directly to nature photography can be found on the NANPA Website at www.nanpa.org/committees/ethics/manip_intro.html.

Debate on the subject isn't new, and opinions will continue to evolve. Personally, my primary goal is to create unique and evocative images that are firmly grounded in the spectacular reality of nature. For the sake of this goal, and as "fine art" interpretation is most often the final output for my work, I work hard to represent the truth of what I see and feel. Creative interpretation is part of the process for me. Unless I measure and record the many variables seen within a landscape photograph, such as color temperature or contrast range, and try to duplicate it, the final image will be an interpretive and subjective viewpoint, one dependent on my memory and emotional response to the subject.

When an image is submitted or created on assignment for editorial use, full disclosure is important for both photographers and publishers. In the case of my experience mentioned here, I submitted about 50 images as a Web photo gallery and didn't stop to consider the exact details of each one. From now on, I'll be more careful about which images are sent to editorial clients.

Whether or not my *Frozen Lake* image is found suitable for editorial, natural history use doesn't deter me from how I work with it on my computer or present it as a fine-art print. The only thing I'd change would be to make a better exposure and check for branches on the edges of my viewfinder! **OP**

To sign up for newsletter updates, including information about his *BetterPhoto.com* online workshops, visit **William Neill's Website** at www.WilliamNeill.com.

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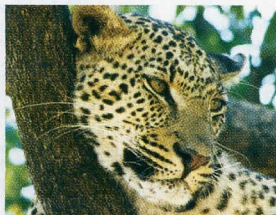
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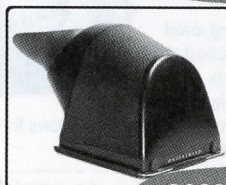
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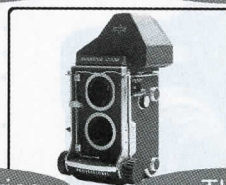
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- Capkeaper - Tripod - Strap
- Film - Lens Cleaning Kit - Case

KIT #5

- Body w/Electronic Flash
- Canon 28-105/3.5-5.6 USM
- Canon 100-300/4.5-6.8 USM
- Capkeaper - Tripod - Strap
- Film - Lens Cleaning Kit - Bag

KIT #2

- Body w/Electronic Flash
- Canon 28-105/3.5-5.6 USM
- Canon 28-200/5.6 IS USM
- Capkeaper - Tripod - Strap
- Film - Lens Cleaning Kit - Case

KIT #4

- Body w/Electronic Flash
- Canon 28-135/3.5-5.6 IS USM
- Canon 75-300/4.5-6.8 IS USM
- Capkeaper - Tripod - Strap - Film
- Case - Lens Cleaning Kit

KIT #6

- Body w/Electronic Flash
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KIT #3

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- Capkeaper - Tripod - Strap
- Film - Lens Cleaning Kit - Case

KIT #5

- Body w/Electronic Flash
- Nikon 28-105/3.5-5.6 AF D
- Canon 100-300/4.5-6.8 AF D
- Capkeaper - Tripod - Strap
- Film - Lens Cleaning Kit - Bag

KIT #2

- Body w/Electronic Flash
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- Film - Lens Cleaning Kit - Case

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- Capkeaper - Tripod
- Strap - Film - Case
- Lens Cleaning Kit

KIT #6

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KIT #3

- Body w/Electronic Flash
- Minolta 28-105/3.5-5.6 AF
- Capkeaper - Tripod - Strap
- Film - Lens Cleaning Kit - Case

KIT #5

- Body w/Electronic Flash
- Minolta 28-105/3.5-5.6 AF
- Minolta 100-300/4.5-6.8 AF
- Capkeaper - Tripod - Strap
- Film - Lens Cleaning Kit - Bag

KIT #2

- Body w/Electronic Flash
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- Film - Lens Cleaning Kit - Case

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Nikon

DX 10.5/2.8G ED IF Fisheye.....	559.95	AFS 12-24/4.0G DX.....	899.95
New! AFS DX 18-55/3.5-5.6 G ED.....	CALL	AFS DX 17-55/2.8G ED IF.....	1179.95
AFS DX 18-70/3.5-4.5G ED IF.....	329.95	New! AFS DX 55-200/4-5.6 G ED.....	CALL

PENTAX

DA 14/2.8 ED IF.....	599.95	DA 16-45/4 ED AL.....	379.95
New! DA 18-55/3.5-5.6.....	109.95	New! DA 50/2.8 Macro.....	399.95
New! DA 100/2.8 Macro.....	519.95	New! DA 50-200/4-5.6 ED.....	229.95

KONICA MINOLTA

New! 11-18/4.5-5.6 D.....	Call	17-35/2.8-4.0D.....	449.95	New! 18-70/3.5-5.6D.....	Call
New! 18-200/3.5-6.3D.....	Call	28-75/2.8D.....	359.95		

Digital Accessories



Canon

WC-DC52.....	79.99	WC-DC52A.....	139.99	WC-DC58N.....	139.99
TC-DC58A.....	179.99	TC-DC58N.....	99.99	TC-DC10.....	99.99
TC-DC52.....	89.99	TC-DC52A.....	89.99	TC-DC52B.....	109.99
ACK-500.....	48.95	ACK-600.....	49.95	ACK-700.....	49.95
ACK-800.....	49.95	ACK-DC10.....	54.95	BG-E3 (Rebel XT).....	149.95
AC-KE2 (10/20-D).....	64.95	BG-E2 (20-D).....	154.95	BG-E4 (EOS SD).....	CALL
Waterproof Cases Up To 100 Feet (Specify Model).....					164.95

Nikon

FC-E8 Fisheye.....	194.95	FC-E9 Fisheye.....	234.95	WC-E63.....	129.95
WC-E68.....	139.95	WCE-75.....	199.95	WC-E80.....	159.95
WME-80.....	84.95	TC-E2.....	124.95	TC-E3ED.....	199.95
TC-E15ED.....	149.95	TC-E17ED.....	CALL	SL-1 Macro Light.....	78.95
MB-D100.....	239.95	MB-E5700.....	119.95	MB-CP10/CP11.....	169.95
EH-53 AC.....	29.95	EH-54 AC.....	24.95	EH-5 AC (D50/D70).....	79.95
Waterproof Cases Up To 120 Feet (Select Models).....					CALL

OLYMPUS

WC0N-07C.....	99.95	PT-016 UW Case.....	114.95	FL-50 Flash.....	*329.95
WC0N-07X.....	99.95	PT-020 UW Case.....	159.95	FL-36 Flash.....	179.95
WC0N-8D.....	129.95	PT-022 UW Case.....	219.95	FL-20 Flash.....	79.95
TCON-17X.....	89.95	PT-023 UW Case.....	239.95	C-7AU AC.....	29.95
TCON-17C.....	99.95	PT-024 UW Case.....	129.95	C-8 AC.....	32.95
TCON-14D.....	119.95	PT-026 UW Case.....	139.95	PT-027 UW Case.....	CALL
TCON-30C.....	164.99	HLD-3 Grip f/EvoIt.....	*89.99	AC-01 AC.....	128.95

KONICA MINOLTA

ACW-100.....	149.95	ACT-100.....	149.95	ZWC-100.....	Special!..... 49.95
VC-70 Grip f/7D.....	169.95	ZCW-300.....	109.95	ZCW-200.....	99.95
AC-11 AC Adapter f/7D & A-200.....	54.95	CL-49 200 Close Up Lens.....	59.95		

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Scan Dual IV (3200 DPI).....	209.95	CoolScan V ED.....	499.95
Scan Elite 5400II (5400 DPI).....	Call	Super CoolScan 5000 ED.....	929.95
		Super CoolScan 9000 ED.....	In-Stock

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CoolScan V ED.....	499.95
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CP-400 Selphy.....	124.95	New! Stylus Photo R-1800.....	519.95
New! CP-510.....	CALL	Stylus Photo R-800.....	359.95
CP-600 Selphy.....	174.95	Stylus Photo 1280S.....	*259.95
New! CP-710.....	CALL	Stylus Photo R-320.....	169.95
DS-700 Selphy.....	119.95	Stylus Photo R-300.....	*134.95
i9900.....	429.95		
iP8500.....	314.95	iP6000.....	164.95
iP5000.....	174.95	iP4000.....	129.95
iP4000 Wireless.....	194.95		

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New! Stylus Photo R-1800.....	519.95
Stylus Photo R-800.....	359.95
Stylus Photo 1280S.....	*259.95
Stylus Photo R-320.....	169.95
Stylus Photo R-300.....	*134.95

OLYMPUS

P-10 Compact.....	119.95
New! P-11 Dye Sub.....	CALL

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N80.....	*259.95
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N75 w/28-80mm Kit.....	*199.95
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AFS 12-24/4.0G DX.....	899.95
AFS DX 17-55/2.8G ED IF.....	1179.95
New! AFS DX 18-55/3.5-5.6 G ED.....	CALL
AFS DX 18-70/3.5-4.5G ED IF.....	329.95
New! AFS DX 55-200/4-5.6 G ED.....	229.95

Auto Focus Lenses

14/2.8 D ED.....	*1279.95
16/2.8 D.....	*669.95
20/2.8 D.....	*429.95
28/1.4 D.....	Call
35/2.0 D.....	*254.95
60/2.8 D Micro.....	*349.95
85/1.8 D.....	*339.95
105/2.8 D Micro.....	*569.95
105/2.0 DC AF D.....	819.95
135/2.0 DC AF D.....	999.95
200/4.0 D Micro.....	CALL
AFS 300/4.0 D ED IF.....	*994.99
AFS 17-35/2.8 D ED.....	*1339.95
18-35/3.5-4.5 D ED IF.....	*409.95
AFS 24-120/3.5-5.6G ED IF VR.....	479.95
28-200/3.5-5.6G ED IF.....	279.95
AFS 24-85/3.5-4.5 G IF.....	*289.95
AFS 28-70/2.8 D ED IF.....	*1299.95
28-80/3.5-5.6 G.....	69.95
28-100/3.5-4.5 D.....	*239.95
28-100/3.5-5.6 G.....	*109.95
AFS 70-200/2.8G ED IF VR.....	\$150 Rebate
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80-200/2.8 D ED IF w/Tripod Collar.....	CALL
80-400/4.5-5.6 D ED VR.....	*1259.99
New! AFS 200-400/4G ED IF VR.....	CALL
TC-14EII.....	CALL
TC-20EII.....	CALL
New! TC-17EII.....	399.95

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SB-30.....	74.95	SB-50 DX.....	162.95
SB-28S.....	329.95	SB-800.....	CALL
SB-600.....	179.95	MF-28.....	449.95
MF-29.....	124.95	SC-28.....	52.95
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SU-4 W/L TTL.....	69.95	MB-18.....	44.95
MB-15.....	149.95	MB-16.....	68.95
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Digital Auto Focus SLR

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EOS 20D 8.2 Megapixel.....	CALL
EOS 1D MK II 8.2 Megapixel.....	CALL
New! EOS 1D MK II n 8.2 Megapixel.....	CALL
EOS 1DS MK II 16.7 Megapixel.....	CALL
Digital Rebel XT 8.0 Megapixel.....	CALL

35mm Auto Focus SLR

EOS-IV.....	1399.95	EOS 3.....	869.95
Elan 7N.....	279.95	Elan 7NE.....	314.95
Elan 7N w/28-105mm Kit.....	379.95		
Elan 7NE w/28-105mm Kit.....	414.95		
Rebel T2.....	174.95		
Rebel T2 w/28-90mm Kit.....	239.95		

EFS USM Digital Lenses

10-22/3.5-4.5.....	749.95	17-85 4-5.6 IS.....	CALL
18-55/3.5-5.6 USM.....	129.95		
60/2.8 Macro.....	419.95		

EOS EF Lenses

15/2.8.....	549.95	24/2.8.....	*279.95
28/2.8.....	*154.95	35/2.0.....	*219.95
50/1.8.....	CALL	135/2.8 Soft Focus.....	279.95
28-90/4-5.6.....	69.95	28-105/4-5.6.....	89.95
75-300/4-5.6.....	137.95	80-200/4-5.6.....	99.95
24/TSE.....	CALL	45/TSE.....	CALL
90/TSE.....	CALL		

EOS EF USM Lenses

20/2.8.....	*399.95	28/1.8.....	374.95
50/1.4.....	*284.95	85/1.8.....	*324.95
100/2.0.....	*374.95	20-35/3.5-4.5.....	348.95
28-90/3.5-4.5.....	249.95	55-200/4.5-5.6.....	199.95
28-105/3.5-4.5.....	214.95	28-90/4-5.6.....	89.95
28-105/4-5.6.....	139.95	28-135/3.5-5.6 IS.....	*389.95
28-200/3.5-5.6.....	329.95	75-300/4-5.6.....	159.95
75-300/4-5.6 IS.....	CALL	100-300/4-5.6.....	269.95
New! 70-300/4-5.6 IS.....	CALL		
70-300/4-5.6 DO IS.....	1089.95		

EOS EF USM "L" Lenses

14/2.8.....	1699.95	24/1.4.....	1069.95
35/1.4.....	1099.95	85/1.2.....	1424.95
135/2.0.....	*829.95	200/2.8 II.....	*609.95
300/4.0 IS.....	*1054.95	300/2.8 IS.....	CALL
400/2.8 IS.....	CALL	400/5.6.....	1049.95
500/4 IS.....	CALL	600/4 IS.....	CALL
16-35/2.8.....	1229.95	17-40/4.0.....	*624.95
24-70/2.8.....	CALL	70-200/4.0.....	*529.95
New! 24-105/4.0 IS.....	CALL		
28-300/3.5-5.6 IS.....	2099.95		
100-400/4-5.6 IS.....	*1319.95		
70-200/2.8 IS.....	*1579.95	70-200/2.8.....	1079.95
1.4x II APO.....	254.95	2x II APO.....	259.95

EOS Macro Lenses

MPE 65 / 2.8 1.5 x Macro.....	799.95
50/2.5 Macro.....	229.95
180/3.5 L USM.....	*1129.95
100/2.8 USM Macro.....	*439.95
Ext Tube EF-12.....	69.95
Ext Tube EF-25.....	119.95

EOS Flashes & Acc.

420 EX.....	Call	220 EX.....	*109.95
New! 430 EX.....	Call	580 EX.....	*359.95
MT 24EX.....	*579.95	MR 14EX.....	*399.95
CP-E3 pack.....	Call	STE-2 Trans.....	204.95
Off Camera Shoe Cord 2.....			52.95
BGE-2 (20D).....	CALL	BGE-3 (XT).....	149.95
New! BGE-4 (EOS SD).....			Call
BP-200/220.....	34.95	BP-300.....	67.95
Angle Finder C.....			179.95
RC-1/RC-5.....	24.95	RS 60E3.....	24.95
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NPE2 F/PBE2.....			129.95
PBE2 Booster.....			*349.95

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SLR Lenses

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*After Rebate

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	Manual Focus	Maximun	Canon EOS	Nikon AF	Pentax AF
14/2.8 Aspherical IF.....		\$679.00		\$679.00	
90/2.8 1:1 Macro.....	459.00		\$399.00	\$399.00	\$399.00
180/3.5 Di LD IF Macro.....		679.00		679.00	
300/2.8 LD.....	2369.00		2499.00	1799.00	
New!! 11-18/4.5-5.6 Di II.....		CALL	\$499.00	\$499.00	
17-35/2.8 4 Di LD IF Asph.....		409.00		409.00	
New!! 18-200 3.5-6.3 Di LD ASPH IF Macro		379.00		369.00	\$79.00
19-35/3.5-4.5.....		119.00		119.00	
24-135/3.5-5.6 SP ASPH IF.....		\$329.00		\$329.00	\$329.00
28-75/2.8 XR LD IF Di ASPH.....		\$324.00		\$324.00	\$324.00
28-80/3.5-5.6 ASL.....		69.00		69.00	
28-105/4.5-5.6 (IF).....		\$139.00		\$139.00	\$139.00
28-105/2.8 ASL IF.....	829.00		\$599.00	\$599.00	
28-200/3.5-5.6 ASPH XR IF Macro.....		\$239.00		\$239.00	\$239.00
28-300/3.5-6.3 XR Di IF.....		\$349.00		\$349.00	\$349.00
70-300/4.0-5.6 LD Macro.....		149.00		149.00	
New!! 200-500/5.6-6.3 Di LD IF.....		\$779.00		\$779.00	
2x Flat-Field Converter.....	169.00		141.00	141.00	141.00
1.4x Converter.....		79.00		79.00	79.00
SP 1.4x Pro Converter.....		173.00		173.00	
SP 2x Pro Converter.....		195.00		195.00	

SIGMA

	Auto Focus Lenses	Maximun	Canon EOS	Nikon AF	Pentax AF	Sigma SA
8/4 EX Circular Fisheye.....		499.95		499.95		499.95
14/2.8 ASPH EX.....		719.95		699.95		719.95
15/2.8 EX.....		369.95		369.95		369.95
20/1.8 EX DG.....		299.95		299.95		299.95
24/1.8 EX DG.....		259.95		259.95		259.95
28/1.8 EX DG.....		199.95		199.95		199.95
New!! 20/1.4 EX DC HSM.....		479.95		479.95		479.95
50/2.8 EX DG Macro.....		209.95		209.95		209.95
105/2.8 EX DG Macro.....		339.95		339.95		339.95
150/2.8 EX DG Macro.....		CALL		569.95		CALL
180/3.5 EX Macro.....		549.95		549.95		549.95
New!! 10-20/4.5-5.6 EX DC HSM.....		479.95		479.95		479.95
12-24/4.5-5.6 EX ASP HSM.....		554.95		554.95		554.95
15-30/3.5-4.5 EX DG ASPH.....		459.95		459.95		459.95
17-35/2.8-4.5 EX ASPH DG.....		379.95		379.95		379.95
18-50mm F2.8 EX DC.....		399.95		399.95		399.95
15-125mm F3.5-5.6 DC.....		249.95		249.95		249.95
New!! 18-200mm F3.5-6.3 DC ASPH.....		329.95		329.95		329.95
55-200mm F4.5-6.3 DC.....		129.95		129.95		129.95
24-60/2.8 EX DG IF.....		359.95		349.95		359.95
24-60/2.8 EX MAC DF ASPH.....		359.95		359.95		359.95
24-135/2.8 EX IF.....		259.95		259.95		259.95
New!! 28-70/2.8 EX DG ASPH.....		299.95		299.95		299.95
28-70/2.8-4.0 Compact.....		79.95		79.95		79.95
28-105/3.5-5.6 EX ASPH.....		109.95		109.95		109.95
28-105/2.8-4.0 ASPH.....		164.95		164.95		164.95
28-200/3.5-6.3 Compact.....		157.95		157.95		157.95
28-300/3.5-6.3 Compact.....		199.95		199.95		199.95
50-200/4.5-6.3 EX APO HSM.....		829.95		829.95		829.95
70-300/4.5-6.3 EX APO HSM.....		679.95		679.95		679.95
70-300/4.5-6.3 DL Macro Super.....		109.95		109.95		109.95
80-400/4.5-5.6 EX OS APO Super.....		166.95		166.95		166.95
100-400/5.6-6.3 EX OS APO Super.....		899.95		899.95		899.95
100-300/4 APO EX IF HSM.....		699.95		749.95		CALL
120-300/2.8 EX APO HSM.....		1799.95		1799.95		CALL
135-400/4.5-5.6 APO ASPH.....		439.95		439.95		439.95
170-500/5.6-6.3 APO ASPH.....		519.95		499.95		499.95
300-800/6.3 EX APO HSM.....		CALL		CALL		CALL
1.4X EX APO Converter All Mounts.....		CALL		2X EX APO Converter All Mounts.....		169.95
EF 500 Super "DG" Flash All Mounts.....		189.95		EF 500 Super "ST" Flash All Mounts.....		139.95
New!! EM-140 Macro Ringlite.....						299.95

Tokina KENKO

	AF	MF
28/2.8.....	64.95	64.95
100/3.5 Macro.....	126.95	119.95
80/0.8 Mirror.....	99.95	99.95
28-80/3.5-4.8.....	89.95	89.95
28-210/3.5-5.6.....	129.95	144.95
70-210/4.5-5.6.....	99.95	89.95
75-300/4.5-5.6.....	99.95	99.95
"Series 1" Lenses		
19-35/3.5-4.5 Macro.....	144.95	149.95
28-105/2.8-3.8.....	34.95	34.95
28-210/4.2-5.6.....	164.95	179.95
28-300/4.5-5.6.....	184.95	184.95
70-210/2.8-4.....	214.95	
70-300/4.5-5.6.....	134.95	
100-400/4.5-6.7.....	189.95	

Filters

HOYA Multi-Coated

Filter Type	49-55	58	62-67	72	77	82
UV/SKY.....	17.95	20.95	29.95	37.50	40.50	58.50
Circular Polarizer.....	64.50	70.50	85.50	119.55	155.55	241.50
Warm Circular-Pol. (Moose Peterson).....	44.50	55.50	79.50	98.95	118.95	152.95
Pro 1 EX Thin UV/SKY.....	52.50	58.95	69.50	79.50	95.50	102.50
Pro 1 EX Thin CIR-PL.....	104.00	122.95	157.00	190.00	224.00	319.00
Ultra Thin Super Multi Coated UV/SKY.....	34.50	40.50	49.50	52.50		
Ultra Thin CIR-PL/UV Hybrid.....	77.95	95.95	137.95	172.50		
Super Multi Coated UV/SKY.....	25.50	32.95	38.95	47.95	52.50	62.50
Super Multi Coated CIR-PL (wide angle/thin).....	68.95	77.95	94.50	137.95	172.50	219.00

Made in the USA

TIFFEN

Filter Type	Up to .55	58	62-67	72-77	82
Circular Polarizer.....	18.95	24.95	34.95	49.95	67.49
80A, 80B, 81A, 81B, 81Z.....	10.50	11.85	16.50	23.25	40.05
8, 11, 15, 25, Neutral Density 3, 6, 9, 10, 15.....	11.85	16.50	23.25	41.25	
81C/EF, 82A/B, 85, 85B/C.....	17.95	19.50	27.75	48.30	66.90
Close Up Lens Set (+1, +2, +4).....	39.95	59.95	69.95	99.95	
Color Dens (Specify color & density).....	30.95	34.95	41.50	56.50	
Enhancing.....	44.50	66.00	69.00	75.00	93.00
Soft FX 1, 2, 3, 4, 5.....	29.95	37.95	46.20	64.95	80.45
Promist/Black Promist 1, 2, 3.....	37.95	42.95	53.50	70.95	89.95
Star Effect 4 pt, 2mm.....	18.99	22.99	35.99	61.99	

TIFFEN Filter Kits w/ Storage Case

Up to .55	58	62-67	72-77	82
Basic Kit (UV Protector, 82 warming, CIR Polarizer).....	53.95	56.99	77.99	118.99
Deluxe Enhancing Kit (same as above w/Enhancing).....	87.99	109.95	118.95	156.95

Tripods

	3001N	3011N	3021N	3031N	3041N	3051N
LEGS ONLY.....	79.99	89.99	119.99	129.99	149.99	179.99
W/3025.....	103.99	113.99	143.99	153.99	173.99	203.99
W/3028.....	106.99	116.99	146.99	156.99	176.99	206.99
W/3029.....	124.99	134.99	164.99	174.99	194.99	224.99
W/3030.....	134.99	144.99	174.99	184.99	204.99	234.99
W/3047.....	151.99	161.99	191.99	201.99	221.99	251.99
W/3043-501.....	198.99	208.99	238.99	248.99	268.99	298.99
W/3126.....	134.99	144.99	174.99	184.99	204.99	234.99
W/3130.....	149.99	159.99	184.99	194.99	214.99	244.99
W/3265.....	154.99	164.99	194.99	204.99	224.99	254.99
7148 w/Ball Head & Case.....		79.95				
7198 w/Ball Head & Case.....		79.95				
7248 w/Ball Head & Case.....		89.95				
7288 w/Pan Head & Case.....		99.95				

Photo/Video Heads

3025 3-D Head.....	74.95
3028 Super 3-D Head.....	79.95
3029 Pan Tilt Head.....	49.95
3030 Pan Tilt Head w/Quick Release.....	54.95
3030 Super Pro Head.....	142.95
3047 Deluxe 3-Way Panhead.....	74.95
3433 #501 Fluid Head w/CR.....	119.95
3480 #503.....	224.99
3485 #505.....	749.99

Carbon Fiber Series

Pro 713.218.99	Pro 813.248.99	Pro 814.278.99
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Flashes & Acc.

34C52.....	149.95	34AF3.....	139.99
28C52 DIG.....	124.99	44AF4.....	159.95
44AF1.....	239.95	54M24.....	299.95
45C11.....	269.99	44C4.....	349.95
60C11.....	639.95	60C14 Dryfit.....	879.95
70M25 AF.....	139.95		649.95

Meters

Starlite.....	569.95
Digisix.....	139.95
Digiflash.....	169.95
Luna Pro Digital.....	214.95
New! Digipro F.....	239.95
Luna Pro Digital "F".....	219.95
Luna Pro S.....	359.95
Luna Star F2.....	399.95
Color Pro SF.....	1049.95
Ultra Spot F2.....	729.95

Polaris

SPD-100.....	158.95	Dual-5.....	249.95
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Minolta

Auto Meter V.F. 214.95	Flash Meter VL.....	CALL
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Sekonic

Bonus! Get a Pocket Wizard transmitter for only \$75 w/purchase of L-608 or L-358

L-100.....	125.00	L-246.....	139.00
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Orion Trail.....	614.....
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Orion Trekker.....	5612.....
Mini Trekker.....	603.....
Super Trek AW.....	604.....
Nature Trek AW.....	605.....
Trail Runner.....	5602.....
Rolling Mini Trekker.....	702.....
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COOLPIX L1

More Power, More Pixels, More Picture

Compact and lightweight, the 6MP L1 offers a 5x optical zoom, a 2.5-inch LCD, and a host of advanced in-camera features. The L1 gives users the power to improve and fix recorded images in-camera with ease using Nikon's exclusive suite of technology. Featuring In-Camera Red-Eye Fix to remove red-eye in the camera; Face Priority AF to automatically focus on faces for great portraits; and D-Lighting for in-camera repair of dark images. Nikon, Inc. limited warranty included *2005 Nikon Inc.



At the heart of the image...

NEW!

COOLPIX S2

Slim, Stunning, Splashproof

The 5-megapixel versatile COOLPIX S2 boasts stylish good looks, bright 2.5-inch LCD screen, slim dimensions - it's just 22mm deep - and a range of innovative, highly intelligent Nikon functions that actually make pictures more attractive in-camera. The aluminum exterior of the COOLPIX S2 not only lends it certain sophistication, but also provides it with the splash-proof water resistant facility that makes it such a compelling camera for outdoor users. Nikon, Inc. limited warranty included *2005 Nikon Inc.



D50 Digital SLR

Master the Moment

The D50 Digital SLR offers the Nikon digital SLR quality in a camera that is easier to use, at an even more attractive price point. The 6-megapixel D50 sports a large 2" LCD and features a fast, 0.2 second start-up time and continuous shooting at 2.5 fps for up to 137 consecutive shots for uninterrupted shooting. Nikon, Inc. limited warranty included *2005 Nikon Inc.



COOLPIX P2

High-performance, Simply Digital

The Coolpix P2 pulls the plug on digital imaging giving consumers the freedom, with the push of a button, to immediately share and print their images like never before. The five-megapixel P2 features built-in Wi-Fi capabilities to transmit images via 802.11b and 802.11g-compatible wireless networks and adapters to a computer or most PictBridge-enabled printers equipped with the new Nikon Wireless Printer Adapter (PD-10). Nikon, Inc. limited warranty included *2005 Nikon Inc.



COOLPIX S4

Pocket Zoom

The new Coolpix S4 features an incredible 10x optical zoom, 6MP, a 2.5" LCD and an innovative, compact design allowing the camera to fit into a shirt pocket. The powerful optical zoom combined with the innovative body design of the camera gives photographers unprecedented freedom and creativity with the ability to take pictures from many angles such as from the hip, self portraits and even from overhead. Nikon, Inc. limited warranty included *2005 Nikon Inc.



D70s Digital SLR

The Digital SLR That Gives You More

The 6.1 megapixel D70s builds on the success of the popular D70, with multiple internal and external refinements including an improved 5-area autofocus system, larger 2-inch LCD monitor, built-in Speedlight, the addition of a remote cord port, new graphic user interface and a higher capacity EN-EL3a battery. Nikon, Inc. limited warranty included *2005 Nikon Inc.



Kodak Share Moments. Share Life

EasyShare P850

Digital - Up Close and Personal

The new advanced Kodak P850 digital camera extends Kodak's signature simplicity-of-operation to avid photographers, giving them better tools to capture the exact images they want. The EasyShare P850 features 5.1 Megapixels, a 35-432mm, f2.8-3.7, image-stabilized lens, 30 fps VGA video with single-frame still-extraction and much more.



EasyShare-one

Share your World Right From the Palm of Your Hand

Kodak has combined the power of digital picture taking, intelligent organization, the freedom of wireless, and sophisticated picture sharing into a single innovative product. The EASYSHARE-ONE camera gives people extraordinary control over how and when they share pictures, whether on the LCD screen, online, or as prints. The wireless capability allows direct picture printing, e-mailing and online album viewing via a wireless connection to the KODAK EASYSHARE Gallery.



KONICA MINOLTA The Essentials of Imaging

DIMAGE X1

Brilliant, Sleek and Compact

Stylish and sophisticated the 6MP DIMAGE X1 represents a combination of Konica Minolta's best imaging technologies including the revolutionary Anti-Shake technology and high-resolution movie clips. The 'flak' 3x Optical Zoom lens doesn't protrude even when zooming. Other features include a large 2.5-inch LCD monitor, a Multifunction cradle and more.



MAXXUM 5D

The Memories of a Lifetime Captured with Confident Ease

Using Anti-Shake Technology and a large 6.1-megapixel CCD sensor, The Maxxum 5D provides exceptional quality images. The camera boasts a large 2.5-inch color LCD screen that provides simple navigation through easy-to-use on-screen menus and set-up options. It offers easy configuration of dials and controls that even beginner SLR users will feel familiar with.



OLYMPUS Nothing's Impossible

Stylus 800 Digital

See All You Can See

Enjoy amazing detail with 8 megapixels. Experience the view on a large, super clear 2.5" LCD. Feel comfortable with an all-weather design, built-in HELP GUIDE and Bright Capture Technology for improved previewing and shooting in low light situations.



EVOLT E-300

Revolt Against Tradition

The EVOLT E-300 is a 100% digital SLR camera that eliminates any photographic limitations. A powerful 8 megapixel CCD combines with interchangeable Zeiko digital lenses, Supersonic Wave Filter and other cutting-edge technologies for world-class images. Impressively fast shooting and operating speeds ensure you never miss a photo op.



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Digital Camcorders

Canon & Beach: a new definition of Digital Video

DC-20

The Smallest DVD Camcorder on the Market

The DC20 features a 10x optical zoom and a 2.2 megapixel CCD, an RGB Primary Color Filter, flash, and a video light. The camcorder records video to DVD-R discs and DVD-RW discs with an average bit rate of 9 Megabits per second in MPEG-2 format. It records stills to the DVD discs but also includes an SD flash media slot and USB 2.0 for transferring digital stills to a computer.



optura600

A Double Agent with Timeless Style

Finally - a camcorder with the sophistication and versatile performance to match your lifestyle and exceed your expectations. The Optura 600 delivers a superior level of performance in a luxurious, upright sculpted design. And, with its 4.3 Megapixel image sensor, advanced photo features, and Superior Canon Optics, you get incredible video and photos.



ELURA 85

Not Just Video and Photos...the Best of Both

A true two-in-one solution, the Elura 85 gives you the ability to shoot videos and photos that capture all of life's vibrant color, clarity and detail. Edit your digital videos and photos into the perfect family album for playback on a TV (high-resolution 16:9) or computer. Elura 85 extends your memory-preserving power even farther with Super Night and Night+ low-light exposure modes, and a new built-in flash.



opturaS1

Cool, Compact, Capable

With the Optura S1, you get the perfect fusion of today's style with uncompromising performance. Its sleek, compact design makes a fashion statement while its advanced digital features, superior 10x Optical, 200x Digital Zoom and 2.2 Megapixel CCD performance deliver brilliant video and photos. The S1 records true widescreen video, boasts Image Stabilization, DV Photo Plus and much more. It's the camcorder you've always wanted with the cool you crave.



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6.1 MegaPixels

Body Only #NID50 **CALL**
Kit with 18-55mm #NID501855 **CALL**

D70
6.1 MegaPixels

Body Only #NID70 **\$749.95**
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NEW! D70s
6.1 MegaPixels

Body Only #NID70S **CALL**
Kit with 18-70mm #NID70S1880 **CALL**

D100
6.1 MegaPixels

Body Only #NID100 **\$999.95**
Kit with 18-70mm #NID100KQ **\$1299.95**

D2Hs
4.1 MegaPixels

Body Only #NID2HS **\$3499.95**

D2X
12.4 MegaPixels

Body Only #NID2X **4999.95**

KONICA MINOLTA
NEW! Maxxum 5D
6.1 MegaPixels

Body Only #MIM5D **CALL**
Kit with 18-70mm D #MIM5DK **CALL**

Maxxum 7D
6.1 MegaPixels

Body Only #MIM7D **CALL**
Kit with 28-100mm D #MIM7DK **CALL**

PENTAX
NEW! *ist DL
6.1 MegaPixels

Body Only #PEISTDL **CALL**
Kit with DA 18-55mm AL #PEISTDLK **CALL**

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SLRc Accepts Canon Mount Lenses

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OLYMPUS
E-1
5.5 MegaPixels

Body Only #OLE1 **CALL**
Kit with 14-45mm #OLE1K **CALL**

Evolt E-300
8 MegaPixels

Body Only #OLEE300 **CALL**
Kit with 14-45mm #OLEE300K **CALL**
Kit with 14-45 & 40-150mm #OLEE300KQ **CALL**

KONICA MINOLTA

AF Lenses for 35mm & Digital SLRs

	IMP.	USA
16/2.8 with Hood	819.95	859.95
20/2.8 (72e)	559.95	579.95
24/2.8 (55e)	349.95	369.95
28/2.8 (49e)	199.95	204.95
28/2.0 (55e)	369.95	399.95
35/1.4G (55e)	1039.95	1079.95
50/1.7 (49e)	—	79.95
50/1.4 (55e)	239.95	249.95
50/2.8 Macro LS (55e)	359.95	369.95
85/1.4 D (72e) with Hood	649.95	669.95
100/2.8 D Macro (55e)	549.95	569.95
135/2.8 STF (72e)	969.95	999.95
200/2.8 APO (72e-CW) with Filter & Hood	869.95	889.95
300/4.0 APO with Filter, Hood & Case	959.95	999.95
300/2.8 APO with Filter, Hood & Case	CALL	CALL
500/8 Reflex with Hood	559.95	584.95
600/4 APO Reflex with Filter with Hood & Case	7299.95	7699.95
17-35/2.8-4 D (77e)	479.95	499.95
20-35/3.5 (72e)	469.95	489.95
24-50/4 (55e)	219.95	239.95
24-105/3.5-4.5 D (62e)	369.95	399.95
28-75/2.8 D (67e)	394.95	409.95
28-80/3.5-5.6 D (55e)	64.95	69.95

28-100/3.5-5.6 D (55e) 84.95 89.95

70-200/2.8 APO D G SSM (77e) 1749.95 1799.95

70-210/4.5-5.6 II (49e) with Hood 94.95 99.95

75-300/4.5-5.6 II D (55e) with Hood 134.95 139.95

100-300/4.5-5.6 D APO (55e) with Hood 369.95 389.95

100-400/4.5-6.7 APO (72e) 649.95 749.95

1.4x APO Teleconverter D with Case 479.95 499.95

2x APO Teleconverter with Case 379.95 399.95

2x APO Teleconverter D 519.95 539.95

AF 3x-1x Zoom (GB 46e) 1499.95 1599.95

Manual MD Lenses

	IMP.	USA
28/2.8 (49e)	144.95	149.95
50/1.7 (49e)	—	74.95
50/2.8 Macro (55e)	349.95	369.95
28-70/3.5 (55e)	109.95	—
35-70/3.5-4.5 (55e)	—	59.95
100/4.0 Macro (55e) with Tube & Case	499.95	639.95

Minolta Filters

	49	55	62	72	77
Sky	19.95	22.95	39.95	44.95	—
UV	—	22.95	39.95	44.95	—
Circular Polarizer	44.95	49.95	74.95	99.00	119.95
Colors	19.95	19.95	29.95	44.95	—
Close-up Lens	29.95	29.95	—	—	—

Canon

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Buy ANY 3 OR MORE different items listed below,
get **TRIPLE** the rebate amount

Eligible Items	Price Before Rebate	Buy One	Buy 2	Buy 3 or More
Rebel XT Digital Body	CALL	\$75	\$150	\$225
EOS-20D Digital Body	CALL	\$100	\$200	\$300
IP-6220D Printer	CALL	\$15	\$30	\$45
IP-6600D Printer	CALL	\$25	\$50	\$75
Rebel T2 35mm Body	CALL	\$20	\$40	\$60
15/2.8 Fish-eye	579.95	\$25	\$50	\$75
20/2.8 USM	419.95	\$15	\$30	\$45
28/1.8 USM	399.95	\$15	\$30	\$45
50/1.4 USM	319.95	\$15	\$30	\$45
50/2.5 Macro	239.95	\$10	\$20	\$30
85/1.8 USM	349.95	\$15	\$30	\$45
100/2 USM	389.95	\$15	\$30	\$45
100/2.8 Macro USM	469.95	\$20	\$40	\$60
135/2 L USM	899.95	\$35	\$70	\$105
180/3.5 L Macro USM	1259.95	\$50	\$100	\$150
200/2.8 L USM	659.95	\$25	\$50	\$75

Price Before Rebate

Eligible Items	Price Before Rebate	Buy One	Buy 2	Buy 3 or More
300/4 L IS USM	1149.95	\$45	\$90	\$135
400/5.6 L USM	1099.95	\$40	\$80	\$120
16-35/2.8 L USM	1399.95	\$50	\$100	\$150
24-70/2.8 L USM	1159.95	\$45	\$90	\$135
28-135/3.5-5.6 IS USM	419.95	\$15	\$30	\$45
70-200/4 L USM	589.95	\$25	\$50	\$75
70-200/2.8 L USM	1139.95	\$40	\$80	\$120
70-200/2.8 L IS USM	1699.95	\$50	\$100	\$150
70-300/4.5-6 IS USM	649.95	\$15	\$30	\$45
70-300/4.5 DO IS USM	1159.95	\$40	\$80	\$120
75-300/4.5-6 IS USM	159.95	\$5	\$10	\$15
100-400 L IS USM	1434.95	\$50	\$100	\$150

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Eligible Items	Price Before Rebate	Less	Final Cost
Speedlite 220 EX Flash	119.95	-\$10	109.95
Speedlite 580 EX Flash	CALL	-\$20	CALL
MT-14 EX Ring Lite Flash	449.95	-\$30	419.95
MT-24 EX Twin Lite Flash	649.95	-\$50	599.95

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(not qualified for Canon USA Rebates & Warranties)

EF-S Digital Lenses
Compatible with the 20D & Digital Rebel only.

60mm f/2.8 USM Macro (52e)	419.95
10-22mm f/3.5-4.5 USM (77e)	799.99
17-85mm f/4-5.6 IS USM (67e)	599.99
18-55mm f/3.5-5.6 USM (58e)	139.95

EF Lenses for 35mm & Digital SLRs

	IMP.	USA
15/2.8	559.95	579.95*
20/2.8 USM (72e)	399.95	419.95*
24/2.8 (58e)	279.95	289.95
28/2.8 (52e)	159.95	169.95
28/1.8 USM (58e)	384.95	399.95*
35/2	219.95	229.95
50/1.4 (52e)	74.95	79.95
50/1.8 USM (58e)	309.95	319.95*
50/2.5 Macro (52e)	229.95	239.95*
1:1 Life Size Converter for 50/2.5	224.95	242.00
MP-E 65/2.8 1x-5x Macro (58e)	799.95	829.95
85/1.8 USM (58e)	339.95	349.95*
100/2.8 USM Macro (58e)	449.95	469.95*
100/2 USM (58e)	374.95	389.95*
135/2.8 Soft Focus (52e)	339.95	369.95
20-35/3.5-4.5 IS USM (77e)	349.95	369.95
24-85/3.5-4.5 USM (67e)	299.95	309.95
28-90/4.0-5.6 II (58e)	—	99.95
28-90/4.0-5.6 USM II (58e)	—	109.95
28-105/3.5-4.5 IS USM (58e)	219.95	229.95
28-105/4.0-5.6 USM (58e)	129.95	139.95
28-135/3.5-5.6 IS USM (72e)	409.95	419.95*
28-200/3.5-5.6 USM (72e)	339.95	359.95
55-200/4.5-5.6 II USM (52e)	199.95	209.95
70-300/4.5-5.6 DO IS USM (58e)	1129.95	1159.95*
70-300/4.5-5.6 IS USM (58e)	—	649.95*
75-300/4.0-5.6 II (58e)	149.95	159.95*
75-300/4.0-5.6 IV USM (58e)	179.95	189.95
100-300 4.5-5.6 USM (58e)	269.95	279.95

*** Price Before Rebate**

	IMP.	USA
14/2.8 USM	1749.95	1799.95
24/1.4 (77e)	1089.95	1119.95
35/1.4 USM (72e)	1099.95	1134.95
85/1.2 USM (72e)	1449.95	1499.95
135/2.0 USM (72e)	869.95	899.95*
180/3.5 Macro USM (72e)	1219.95	1259.95*
200/2.8 USM (72e)	639.95	659.95*
300/2.8 IS USM (52e rear)	3849.95	3999.95
300/4.0 IS USM (77e)	1119.95	1149.95*
400/2.8 IS (52e rear)	6399.95	6599.95
400/5.6 USM (77e)	1064.95	1099.95*
400/4.0 DO IS (52e rear)	5249.95	5399.95
500/4 IS USM (52e rear)	5299.95	5499.95
600/4.0 IS (52e rear)	6999.95	7199.95
16-35/2.8 (77e)	1359.95	1399.95*
24-70/2.8 USM (77e)	669.95	699.95*
24-70/2.8 (77e)	1139.95	1159.95*
24-105/4 IS USM (77e)	—	1249.95
28-300/3.5-5.6 IS USM (77e)	2099.95	2199.95
70-200/2.8 USM (77e)	1099.95	1139.95*
70-200/2.8 IS (77e)	1659.95	1699.95*
70-200/4.0 USM (57e)	579.95	589.95*
100-400/4.5-5.6 IS USM (77e)	1399.95	1434.95*
1.4x II Teleconverter	279.95	289.95
2x II Teleconverter	279.95	289.95

EF Tilt-Shift MF Lenses

	IMP.	USA
24/3.5L Tilt-Shift (72e)	1069.95	1099.95
45/2.8 Tilt-Shift (72e)	1069.95	1099.95
90/2.8 Tilt-Shift (58e)	1069.95	1099.95

Canon Filters

	52mm	58mm	72mm	77mm
UV Haze 1	10.95	12.95	24.95	34.95
Circular Polarizer	59.95	84.95	109.95	124.95
Softmax #1 or 2	34.95	38.95	—	—
Close-up Lens 250D	71.95	86.95	—	—
Close-up Lens 500D	71.95	86.95	119.00	139.95

Lens Hoods

EF-62, EF-54, EF-60, EF-65 II	—	23.95	—	—
EF-71 II, EF-78 B II, EF-64 II	—	26.95	—	—
EW-60 II, EW-60 C, EW-60 D, EW-63 II, EW-65 II, EW-73 II	—	23.95	—	—
EW-83 II, EW-83 C	33.95	81-52B	—	14.95
EW-75 II	43.95	EW-78D	—	37.95

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300mm f/2.8 (Drop-in).....	6999.95	40-150mm f/3.5-4.5 (58e).....	279.95
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11-22mm f/2.8-3.5 ED (72e).....	799.95	EC-14 1.4x Tele Converter.....	439.95

PENTAX

Pentax SMCP-DA Digital Lenses

14mm f/2.8 ED IF (77e).....	639.95	18-35/4.5-5.6 J AL (67e).....	164.95
40mm f/2.8 Limited (49e).....	274.95	20-35/4.0 AL (58e).....	499.95
16-45mm f/4 ED AL (67e).....	409.95	24-90/3.5-4.5 AL IF (67e).....	429.95
18-55mm f/3.5-5.6 AL (52e).....	109.95	28-80/3.5-5.6 J AL (58e).....	59.95
50-200mm f/4-5.6 ED (52e).....	234.95	28-105/3.2-4.5 FA (58e).....	209.95

AF Lenses for 35mm & Digital SLRs

20/2.8 (67e).....	499.95	24/2 AL (67e).....	379.95
28/2.8 (67e).....	229.95	31/1.8 (58e).....	879.95
35/2.0 AL (49e).....	299.95	43/1.8 (49e).....	479.95
50/1.4 (49e).....	219.95	77/1.8 (49e).....	429.95
50/2.8 Macro (52e) with Case.....	429.95		
85/1.4 (67e) with Hood & Case.....	799.95		
100/2.8 D FA Macro (49e).....	539.95		

28-105/3.2-4.5 FA (58e).....	209.95
28-105/3.2-4.5 FA (58e).....	209.95
28-105/3.2-4.5 FA (58e).....	209.95
28-105/3.2-4.5 FA (58e).....	209.95
28-105/3.2-4.5 FA (58e).....	209.95

Pentax "A" MF Lenses

35-80/4.0-5.6 (49e).....	69.95
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Pentax Filters

49/52mm	58mm	67mm	77mm
Sky/UV	24.95	34.95	54.95
Color	24.95	34.95	54.95
Circular Polarizer	64.95	79.95	109.95

NEW!
NIKON FALL
REBATES!

Nikon.

Nikon USA Lens Rebates!

AF LENSES	USA Price	Less Rebate	Final Cost
20/2.8	484.95	\$50	434.95
24/2.8	299.95	\$30	269.95
28/2.8	224.95	\$35	189.95
35/2.0	304.95	\$40	264.95
60/2.8 Micro	389.95	\$40	349.95
85/1.8	389.95	\$40	349.95
105/2.8 Micro	659.95	\$70	589.95
105/2	919.95	\$75	844.95
180/2.8	749.95	\$70	679.95
300/4 AF-S	1104.95	\$100	1004.95

USA = Imported & Warranted by Nikon USA
(AF lenses include 1 year warranty plus 4 years extended service coverage)
IMP = Imported & Warranted by B&H
(not qualified for Nikon USA Rebates & Warranties)

DX ED-IF Digital Lenses

10.5mm f/2.8 Fish-Eye.....	CALL
12-24mm f/4 G AF-S (77e).....	CALL
17-55mm f/2.8 G AF-S (77e).....	CALL
18-70mm f/3.5-4.5 G AF-S (67e).....	CALL

D-Type AF Lenses for 35mm & Digital SLRs

Price After Rebate	IMP	USA
14/2.8 D ED	1229.95	1409.95
16/2.8 D (39e) with Hood	599.95	754.95
18/2.8 D (77e)	989.95	1309.95
20/2.8 D (62e)	449.95	434.95
24/2.8 D (52e)	279.95	269.95
28/2.8 D (52e)	199.95	189.95
28/1.4 D (72e)	1489.95	1694.95
35/2.0 D (52e)	259.95	264.95
50/1.8 D (52e)	94.95	104.95
50/1.4 D (52e)	239.95	269.95
60/2.8 D Micro (62e) (1:1)	344.95	349.95
85/1.8 D (62e) with Hood	334.95	349.95
85/1.4 D IF (77e)	874.95	1014.95
85/2.8 PC Shift, Manual (77e)	1199.95	1319.95
105/2.8 D Micro (52e) (1:1)	539.95	589.95
105/2.0 DC D (72e) with Hood	769.95	844.95
135/2.0 DC D (72e)	929.95	1069.95
180/2.8 D ED IF (77e)	649.95	679.95
200/2 G AF-S ED-IF VR (52e)	CALL	3999.95
200/4 D ED IF Micro (62e) with Case	1139.95	1339.95
300/4 D ED IF AF-S (77e)	929.95	1004.95
300/2.8 G AF-S VR (52e-CW)	CALL	CALL
400/2.8 AF-S II (52e)	CALL	CALL
500/4.0 AF-S II (52e)	CALL	CALL
600/4.0 AF-S II (52e)	CALL	CALL
17-35/2.8 (77e)	1349.95	1384.95
18-35/3.5-4.5 D (77e)	419.95	419.95
24-85/3.5-4.5 AF-S G EDIF (67e)	309.95	304.95
24-85/2.8-4.0 D (72e)	469.95	494.95
24-120/3.5-5.6 AF-S VR (72e)	489.95	509.95
28-70/2.8 IF ED (77e)	CALL	1334.95
28-80/3.5-5.6 G (58e)	74.95	89.95
28-105/3.5-4.5 D (62e)	289.95	284.95
28-200/3.5-5.6 G (72e)	269.95	304.95
35-70/2.8 D (62e)	564.95	579.95
70-180/4.5-5.6 ED Micro (62e)	CALL	CALL
70-200/2.8 G EDIF AF-S VR (77e)	1489.95	1479.95
70-300/4.0-5.6 G (62e)	99.95	139.95
70-300/4.0-5.6 ED (62e)	279.95	289.95
80-200/2.8 D w/Collar (77e)	849.95	919.95
80-400/4.5-5.6 D VR (77e)	1249.95	1329.95
200-400/4 G EDIF AF-S VR (52e)	CALL	CALL
TC-14E II (1.4x) Teleconverter	329.95	409.95
TC-17E II (1.7x) Teleconverter	CALL	419.95
TC-20E II (2x) Teleconverter	339.95	429.95

AIS Manual Focus Lenses

	IMP	USA
20/2.8 (62e)	499.95	—
24/2.8 (52e)	359.95	—
24/2.0 (52e)	589.95	829.95
28/2.8 (52e)	359.95	—
28/3.5 PC (72e) with Case	899.95	1259.95
35/2.0 (52e)	359.95	—
35/1.4 (52e)	579.95	899.95
45/2.8 P (52e)	289.95	299.95
50/1.8 (52e)	119.95	—
50/1.4 (52e)	299.95	—
50/1.2 (52e)	429.95	559.95
55/2.8 Micro (52e)	289.95	399.95
55/1.4 (72e)	749.95	999.95
105/2.5 (52e)	339.95	429.95
105/1.8 (62e)	649.95	—
135/2 (52e)	CALL	—
135/2.8 (52e)	319.95	419.95
200/4 Micro (52e)	CALL	879.95
500/8 Reflex (82e) with Case	769.95	869.95
1000/11 Reflex (39e)	1699.95	2049.95
28-85/3.5-4.5 (62e)	489.95	—
35-70/3.5-4.5 Macro (52e)	269.95	—
35-105/3.5-4.5 (52e)	389.95	—
35-200/3.5-4.5 Macro (62e)	899.95	1019.95
70-210/4.5 (72e)	124.95	139.95
TC-201 (2x) Teleconverter	249.95	299.95
TC-301 (2x) Teleconverter	499.95	629.95
TC-14A (1.4x) Teleconverter	249.95	299.95
TC-14B (1.4x) Teleconverter	369.95	549.95

Nikon Filters

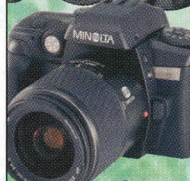
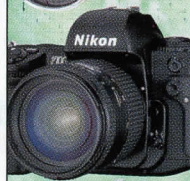
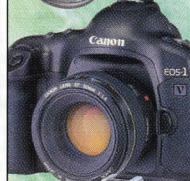
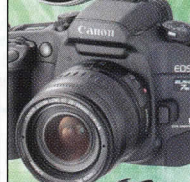
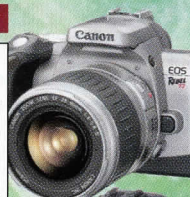
	39mm	52mm	62mm	72mm	77mm
NC (Clear)	26.50	31.95	44.95	79.95	89.95
L37C	23.95	23.95	33.95	54.95	62.95
L1BC	24.95	25.95	38.95	57.95	—
Color	24.95	23.95	34.95	44.95	59.95
ND	32.95	24.95	—	—	—
Soft Focus	—	56.95	79.95	99.95	139.95
Circular Polarizer II (Thin)	—	64.95	84.95	119.95	139.95
58mm: NC (Clear)	—	—	—	33.95	—
Circular Polarizer II (Thin)	—	—	—	74.95	—
67mm: NC (Clear)	—	—	—	64.95	—
Circular Polarizer II (Thin)	—	—	—	109.95	—
52mm Close-up Lens #1, 2, 3T, 4T	—	—	—	ea 36.95	—
62mm Close-up Lens #5T, 6T	—	—	—	ea 52.95	—

Hard Lens Cases

CL-13 A	16.95	CL-30, 31, 34	26.95
CL-32, 33	32.95	CL-17, 36	49.95
CL-15, 35, 38, 41	—	—	34.95

Nikon Hoods

HR-1, 2	12.95	HB-1, 3, 4, 5	16.95
HN-1, 2, 3, 9	14.95	HN-22, 23, 24	21.95
HN-12, HK-2, 11, HS-12	24.95	HK-16	31.95
HS-7, 9, 11	23.95	HN-26	29.95
HB-7, 8, HN-13, HN-28, HN-34	—	—	29.95



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Rebel K2

Body Only #CAERK2.....	CALL
Kit with 28-90mm EF II #CAERK22890K.....	CALL

Rebel T2

Body Only #CAERT2.....	CALL
Kit with 28-90mm EF III #CAERT22890K.....	CALL

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Body Only #CAEE7N.....	299.95
Kit with 28-90mm EF II USM #CAEE7N2890.....	CALL
Kit with 28-105mm EF #CAEE7N28105K.....	399.95

Elan 7NE

Body Only #CAEE7NE.....	339.95
Kit with 28-90mm EF II USM #CAEE7NE2890.....	CALL
Kit with 28-105mm EF #CAEE7NE28105.....	459.95

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Body Only #CAE3.....	874.95
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EOS-1v

Body Only #CAE1V.....	1649.95
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EOS-1v HS

Body Only #CAE1VHS.....	1969.95
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Nikon.

Autofocus Cameras

N55

Kit with 28-80mm G #NIN552880K.....	199.95
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N75

Body Only #NIN75.....	\$30 Rbt!
Kit with 28-80mm G #NIN752880K.....	\$30 Rbt!
Kit with 28-100mm G #NIN7528100.....	\$40 Rbt!
Kit with 28-80mm G & 70-300mm G #NIN752LK.....	\$30 Rbt!

N80

Body Only #NIN80.....	\$50 Rbt!
Kit with 28-80mm G #NIN802880K.....	\$50 Rbt!
Kit with 28-100mm G #NIN8028100K.....	\$60 Rbt!
Kit with 28-80mm G & 70-300mm G #NIN802LK.....	\$50 Rbt!

F100

Body Only #NIF100.....	\$100 Rbt!
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F6

Body Only #NIF6.....	1999.95
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Manuafocus Cameras

FM10 Kit with 35-70 Lens.....	IMP. 209.95...USA CALL
FM3A Chrome Body.....	IMP. 499.95...USA 579.95
FM3A Chrome Kit with 45/2.8 P.....	IMP. 769.95...USA 879.95
FM3A Black Body.....	IMP. 519.95...USA 599.95

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Autofocus Cameras

Maxxum 50 QD

Body Only #MI50D.....	89.95
Kit with 28-100mm D #MI50D28100K.....	164.95
Kit with 28-100mm D & 70-210mm #MI50D2LK.....	254.95
Kit with 28-100mm D & 75-300mm D #MI50D2LKQ.....	309.95

Maxxum 70 QD

Body Only #MI70D.....	144.95
Kit with 28-100mm D #MI70D28100K.....	209.95
Kit with 28-100mm D & 70-210mm #MI70D2LK.....	294.95
Kit with 28-100mm D & 75-300mm D #MI70D2LKQ.....	349.95

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Autofocus Cameras

***ist Date**

Body Only #PEISTD.....	299.95
Kit with 28-80mm J AL Lens #PEISTD2880.....	349.95
Kit with 28-90mm Lens #PEISTD2890.....	364.95
Kit with 28-90mm & 100-300mm #PEISTD2LK.....	439.95

ZX-L Date

Body Only #PEZXL.....	209.95
Kit with 28-80mm J AL Lens #PEZXL2880K.....	259.95

MZ-S Date

Body Only #PEMZSD.....	799.95
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Autofocus Cameras

SA-7

Body Only #SISA7.....	CALL
Kit with 28-80mm & 70-300mm #SISA72LK.....	CALL

SA-9 QD

Kit with 28-80mm & 70-300mm #SISA9D2LK.....	CALL
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420EX	174.95 - 179.95
430EX	299.95
550EX	289.95 - 299.95
580EX	CALL
MR-14EX Ringlight	419.95
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CANON FLASH ACCESSORIES

Compact Battery Pack CP-E2	124.95
Compact Battery Pack CP-E3	139.95
ST-E2 Transmitter	209.95
NiCd Pack TP	109.95
NiCd Charger TP	53.95
Transistor Pack E	141.95
Transistor Pack w/NiCd Pack E	249.95
Off Camera Shoe Cord 2'	49.95
Macro Adapter 52C for Ringlight	14.95
Macro Adapter 58C for Ringlight	14.95
Macro Adapter 72C for Ringlight	29.95

Nikon

IMP	USA
SB-21A	229.95
SB-27	CALL
SB-30	209.95
SB-600	CALL
SB-800	CALL
SB-29S Ringlight	CALL

NIKON FLASH ACCESSORIES

AS-1 Flash Coupler [F2]	27.95
AS-15 Sync Terminal Adapter	18.95
AS-17 Flash Coupler [F3]	119.95
SC-15 3' Coiled Sync Cord	24.95
SC-27 10' TTL Multi Flash Cord	39.95
SC-28 3' Coiled TTL Cord	54.95
SC-29 3' Coiled TTL Cord [SB-800]	74.95
SD-8A Battery Pack	119.95
SU-4 Wireless Slave Flash Controller	74.95

KONICA MINOLTA

Maxxum Flash System

IMP	USA
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2500 D	99.95 - 109.95
3600 HSD	149.95 - 159.95
5600 HSD	289.95 - 299.95
1200 AFN	229.95 - 249.95
1200 Ringlight System	409.95
2400 Ringlight System	519.95

PENTAX AF Flash System

AF-201SA	34.95
AF-220T	44.95
AF-280T	164.95
AF-360FGZ	199.95
AF-500FTZ	299.95
AF-140C Ringlight	389.95

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Support Most Digital Cameras

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560D	39.95
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730 AF for Can, Min, Nik, Pen	59.95
850 AF for Can, Min, Nik, Pen	124.95

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34 CS-2 Digital Kit	179.95
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36 AF-3C	142.95
44 AF-4 Digital	189.95
54 MZ-4 Standard	354.95
54 MZ-4 Digital	389.95
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45 CL-4	499.95
60 CT-1 Dryfit*	699.95
60 CT-4 Dryfit*	949.95
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433 AF	86.50
444D	97.50
PZ-4000 AF	109.95
PZ-5000 AF	147.50
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120J TTL Pro with TR-PAK IIA	299.95
120J Pro Kit with TR-PAK IIA	259.95
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622 Super Handle Mount with Zoom Head	334.95

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555*	169.95

(* Requires Module)

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OM-522 - Sunpak Handle Flash

OM-B - Vivitar 283, 285, Canon 420, 430EZ

OM-CT45 - Metz CT45, CL45

OM-CT60 - Metz CT60, CL60

OM-MZ70 - Metz 70MMZ-4, 70MMZ-5

OM-P24 - Sunpak 4000, Metz 40AF-4N

OM-S85 - Nikon SB-50, 80DX

OM-600 - Nikon SB-600

OM-EX - Canon 420EX

OM-EY - Canon 580 EX

OM-EZ - Canon 540EZ

OM-MZ6 - Minolta 560HDS

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C35ND for Nikon Digital	34.95

STO-FEN

OMNI-BOUNCE

The Omni-Bounce creates a diffused bare bulb effect, giving even coverage across the entire frame, with lenses from 15mm to 200mm in the 35mm format

OM-422 - Sunpak Shoe Mount Flash

OM-522 - Sunpak Handle Flash

OM-B - Vivitar 283, 285, Canon 420, 430EZ

OM-CT45 - Metz CT45, CL45

OM-CT60 - Metz CT60, CL60

OM-MZ70 - Metz 70MMZ-4, 70MMZ-5

OM-P24 - Sunpak 4000, Metz 40AF-4N

OM-S85 - Nikon SB-50, 80DX

OM-600 - Nikon SB-600

OM-EX - Canon 420EX

OM-EY - Canon 580 EX

OM-EZ - Canon 540EZ

OM-MZ6 - Minolta 560HDS

OM-SB16 - Nikon SB16

OM-UNI - Universal



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8x42 H2O	79.95	10x42 H2O	89.95
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impact		impact	
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2- 6" A.C. Light Stands		\$44.95	
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682B 3-Section Compact (B, C)	65"	92.95
685B Neotec 3-Section (B)	66.9"	124.95
695 5-Section Carbon Fiber (B)	63"	168.95

BALL HEADS with Quick Release

484 Mini	51.95
488RC Midi	95.95
322RC Grippaction	104.95
3030 Pan/Tilt with QR	60.95
3047 Deluxe with QR	82.95

3-WAY PAN HEADS

3030 Pan/Tilt with QR	60.95
3047 Deluxe with QR	82.95

GITZO

NEW! BASALT SERIES

G1298 Reporter Basalt

- Max. Height 58.3" • Min. Height 16.5"
- Folded Length 19.3" • Capacity 12.1 lbs
- 4 Leg Sections • Twist Leg Locks
- Sliding Center Column • Weight 3.4 lbs

G1097 Weekend Compact	46.9"	268.95
G1098 Weekend Compact	51.2"	299.95
G1197 Sport	60.2"	299.95
G1198 Sport	47.2"	324.95
G1297 Reporter	61"	324.95
G1298 Reporter	58.3"	347.95

MOUNTAINEER SERIES

G1027 CF 0 Weekend	47.3"	324.95
G1028 CF 0 Weekend	54.3"	384.95
G1127 CF 1 Sport Rapid	59.4"	414.95
G1128 CF Sport 1 Rapid	54.7"	467.95
G1227 CF Sport 2	63.4"	464.95
G1228 CF Sport 2	60.6"	509.95
G1327 CF Studex 3	70.6"	569.95

EXPLORER SERIES

G2220 Aluminum Reporter 2	64"	239.95
G2228 CF Reporter 2	65"	539.95

SYSTEMATIC SERIES

G1325 CF Studex 3	58.3"	529.95
G1340 Studex 3	60"	329.95
G1348 CF Studex 3 Compact	65.7"	649.95
G1548 CF Tele Studex 5	58.8"	749.95
G1548CF CF Tele Studex 5	91.3"	849.95

MONOPODS

G1560 Monotrek	63.7"	119.95
G1564 Studex 3	63.4"	119.95
G1568 CF Reporter 2	65"	224.95

BALLHEADS

G1177M Center Sport 1	96.95
G1275M Reporter 2	149.95
G1276M Reporter 2 with QR	184.95
G1376M Studex 3 with QR	223.95
G1276M Off-Center Reporter 2 w/QR	184.95

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impact	HAISER	Linhof	NOVOFLEX	SLIK
SUNPAK	Tuttlar	ULTRAPOD	Velbon	Wimberley

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Mastercard, Visa, Discover, American Express, Money-Order, Certified Check, (personal check up to \$30,000.00 with name imprinted on check) accepted. **Orders by Mail** - Please print name, address & phone number clearly. (Orders without phone numbers may be delayed.) NY residents please add appropriate sales tax. All items are covered by USA, International or directly by B&H (for only those items imported directly by B&H & come complete with all the accessories as supplied by the Manufacturer. **7 day money back guarantee** (with prior approval only) minus freight charges if returned in mint condition. In original packaging, with unfiled warranty cards. Shipping, handling and insurance charges are additional. **Shipping Methods** - In the Continental U.S.A. will be via UPS (excluding P.O. boxes will be shipped via airmail). Alaska, Hawaii via 2nd day UPS. Oversized items via truck. **UPS** - up to \$7.95 up to 1 lb. add 95 cents for each additional lb. Insurance is 50 cents per \$100. Prices valid thru December 9, 2005 subject to supplier pricing. Not responsible for typographical errors.

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SLR'S



12-24mm f/4.5-5.6 EX DG

- Desirable for Digital SLR Cameras
- The only lens that has 12mm focal length and can be used with Digital SLR cameras as well as film SLR cameras
- Special Low Dispersion glass
- Inner focusing system



18-50mm f/3.5-5.6 DC Compact

- Designed to suit the characteristics of digital cameras
- Aspherical lens design
- Minimum focus 9.8"
- Magnification ratio of 1:3.5
- 76.5°-31.7° Diagonal Angle of View
- Only 2.6" • Wt. 8.6 oz



18-125mm f/3.5-5.6 DC IF Aspherical

- Exclusively designed for use with digital SLR cameras
- 6.9 times high magnification zoom ratio
- Special Low Dispersion (SLD) and two pieces of aspherical glass element
- 69.3°-11.4° Diagonal Angle of View



18-200mm f/3.5-6.3 DC IF Aspherical

- Exclusively designed for use with digital SLR cameras
- 11 times high magnification zoom ratio
- Special Low Dispersion (SLD) and two pieces of aspherical glass element
- 69.3°-7.1° Angle of View



28-300mm f/3.5-6.3 Macro

- Top-rated in its category. Its exclusive multiplex internal-focus & quartet cam zoom system enables zoom ratio up to an ultra-high 10.7x with SLD (Special low dispersion) glass for superb optical performance.



80-400mm f/4.5-5.6 EX OS APO

- OS (Optical Stabilizer) system detects camera shake by utilizing sensors & compensates blurring
- Zoom Lock
- Rear focus system prevents front of lens from rotating
- Removable tripod collar

SA-7 QD 35mm SLR Kit

with 28-80mm, 70-300mm Lenses & Gadget Bag **\$349⁹⁵**

SA-9 QD 35mm SLR Kit

with 28-80mm, 70-300mm Lenses & Gadget Bag **\$399⁹⁵**

SD-10 Digital SLR Kit

with 18-50mm DC, 55-200 DC Lens Wide Strap & Gadget Bag

Foveon X3 Pro CMOS Sensor: 3.4M Red + 3.4M Green + 3.4M Blue = 10.2 Megapixel Total Res.

Uses Sigma SA Mount (1.7x Focal Length) **\$1499⁹⁵**

FLASHES for 35mm & Digital

EF-500 DG ST Flash

- TTL auto flash exposure control
- Bounce Flash 90° upwards & 7° downward

- Swiveles 180° left and 90° to the right
- GN: 165 @ 105mm (ISO 100)
- Flash Duration 1/200 sec.

Available for Canon, Minolta, Nikon, Pentax & Sigma **\$149⁹⁵**

EF-500 DG Super Flash

- Red eye reduction function
- Modeling Light • Auto Power Off

- Bounce Flash 90° upwards & 7° downward
- Swiveles 180° left and 90° to the right
- AF Assist Lamp • Illuminated LCD panel

- Strobe Effect Features enable reduced power setting from 1/4 to 1/128 in 6 steps

Available for Canon, Minolta, Nikon, Pentax & Sigma **\$239⁹⁵**

EM-140 DG TTL

Macro Ringlight Flash

- Wireless TTL flash control (4 channels), with Manual Exposure possible
- Modeling light, also provides AF assist
- Backlight illuminated LCD panel

- EM-140 DG Fully dedicated with I-TTL II Canon EOS Cameras with I-TTL/II Nikon Cameras

Available for Canon, Nikon & Sigma **\$359⁹⁵**



*** HSM — HyperSonic Motor**

Enables virtually silent, highly responsive auto and manual focusing, as well as manual focus only override.

**** Rear Slip-in Gelatin Filter Slot**

	Canon EOS	Nikon AF	Maxxum	Pentax AF	Sigma SA
8mm f/4 EX Circular Fisheye **	609.00	609.00	609.00	609.00	609.00
14/2.8 EX Aspherical **	899.00	899.00	899.00	899.00	899.00
15/2.8 EX Diagonal Fisheye **	469.00	469.00	469.00	469.00	469.00
18/3.5 EX APO Macro IF (72°) 1:1	689.00	689.00	689.00	689.00	689.00
24-70/3.5-5.6 Aspherical HF (62°)	129.00	129.00	129.00	129.00	129.00
24-135/2.8-4.5 Aspherical IF (77°)	359.00	359.00	359.00	359.00	359.00
28-70/2.8-4.0 Compact (58°)	119.00	119.00	119.00	119.00	119.00
28-105/3.8-5.6 UC III Aspherical IF (62°)	129.00	129.00	129.00	129.00	129.00
50/2.8 EX Aspherical IF (72°)	199.00	199.00	199.00	199.00	199.00
28-135/3.8-5.6 Aspherical IF Macro (62°)	159.00	159.00	159.00	159.00	159.00
28-200/3.5-5.6 Asph. H2 Macro (62°)	199.00	199.00	199.00	199.00	199.00
28-300/3.5-5.6 Macro (62°)	269.00	269.00	269.00	269.00	269.00
50-500/4.5-6.3 EX APO RF (86°)	999.00	999.00	999.00	999.00	999.00
70-200/2.8 EX APO IF (77°)	839.00	839.00	839.00	839.00	839.00
70-300/4.5-6.3 EX APO Super II (58°)	139.00	139.00	139.00	139.00	139.00
70-300/4.5-6.3 EX APO Macro Super II (58°)	219.00	219.00	219.00	219.00	219.00
80-400/4.5-5.6 EX OS (77°)	999.00	999.00	999.00	999.00	999.00
100-300/4 EX IF APO (82°)	899.00	899.00	899.00	899.00	899.00
120-300/2.8 EX APO IF (105°)	2399.00	2399.00	2399.00	2399.00	2399.00
135-400/4.5-5.6 EX APO Aspherical (77°)	559.00	559.00	559.00	559.00	559.00
170-500/5.6-6.3 APO Aspherical (86°)	699.00	699.00	699.00	699.00	699.00
1.4x EX APO Tele-Converter	169.00	169.00	169.00	169.00	169.00
2x EX APO Tele-Converter	189.00	189.00	189.00	189.00	189.00

OPTIMIZED FOR DIGITAL SLRs

	Canon EOS	Nikon AF	Maxxum	Olympus AF	Pentax AF	Sigma SA
20/1.8 EX Aspherical DG DF RF (82°)	409.00	409.00	409.00	—	409.00	409.00
24/1.8 EX Aspherical DG DF Macro (77°)	339.00	339.00	339.00	—	339.00	339.00
28/1.8 EX Aspherical DG DF Macro (77°)	269.00	269.00	269.00	—	269.00	269.00
50/2.8 EX DG Macro (55°)	269.00	269.00	269.00	—	269.00	269.00
105/2.8 EX DG Macro (55°)	399.00	399.00	399.00	—	399.00	399.00
150/2.8 EX Macro DG APO HSM (72°)	629.00	629.00	629.00	—	629.00	629.00
NEW! 300/2.8 APO EX DG HSM	2599.00	2599.00	2599.00	—	2599.00	2599.00
NEW! 500/4.5 APO EX DG HSM	4199.00	4199.00	4199.00	—	4199.00	4199.00
NEW! 10-20/4.5-6.3 EX DC HSM (77°)	499.00	499.00	499.00	—	499.00	499.00
12-24/4.5-5.6 EX DG **	709.00	709.00	709.00	—	709.00	709.00
15-30/3.5-4.5 EX Aspherical DG DF **	499.00	499.00	499.00	—	499.00	499.00
17-35/2.8-4.5 EX DG Aspherical (77°)	499.00	499.00	499.00	—	499.00	499.00
18-50/3.5-5.6 DC (58°)	119.00	119.00	119.00	119.00	119.00	119.00
18-50/2.8 EX DC (67°)	499.00	499.00	499.00	—	499.00	499.00
18-125/3.5-5.6 DC IF Aspherical (62°)	289.00	289.00	289.00	289.00	289.00	289.00
NEW! 18-200/3.5-6.3 DC IF Aspherical (62°)	399.95	399.95	399.95	399.95	399.95	399.95
20-40/2.8 EX Aspherical DG DF (82°)	479.00	479.00	479.00	—	479.00	479.00
24-50/2.8 EX DG (77°)	419.00	419.00	419.00	—	419.00	419.00
24-70/2.8 EX DG Aspherical (82°)	439.00	439.00	439.00	—	439.00	439.00
28-70/2.8 EX DG (67°)	359.00	359.00	359.00	—	359.00	359.00
55-200/4.5-6.3 DC (55°)	159.00	159.00	159.00	159.00	159.00	159.00
NEW! 300-800/5.6 APO EX DG HSM	6199.00	6199.00	6199.00	—	6199.00	6199.00

DC Models — for Digital SLRs Only

DG Models — Optimized for Digital SLRs

Tokina

DIGITALZOOM

TELEZOOM

- 12-24mm f/4.0 DX
- Designed exclusively for Digital SLR cameras with smaller-size imagers
- An ultra wide-angle zoom lens that has the equivalent of an 18-36mm zoom on a 35mm camera
- Advanced polycarbonate reduces the weight of the lens, making it a pleasure to carry



28-70mm f/2.8

ATX Pro SV

- With its emphasis on value, its cornerstone is its heritage of Tokina HLD optical glass

- Internal focusing system

- The exclusive "Focus Clutch Mechanism", unique to Tokina, provides manual focus dampening unmatched in AF lenses



	Effective 11-1-05	USA Price	Less Rebate	Final Cost
100/2.8	389.95	389.95	\$30.00	369.95
300/2.8	2299.95	2299.95	\$200.00	2099.95
24-200/3.5-5.6	299.95	299.95	\$30.00	269.95
28-70/2.8	249.95	249.95	\$30.00	219.95
28-80/2.8	519.95	519.95	\$50.00	469.95
80-400/4.5-5.6	489.95	489.95	\$40.00	449.95

AF LENSES	**Price after Rebate	EOS	NIKON AF	MAXXUM	PENTAX AF
17/3.5 "Pro" ATX (77°)	389.95	—	—	—	—
100/2.8 Pro D (55°)	369.95	** 369.95	—	—	—
300/2.8 Pro ATX (112°, Rear 35.5°)	2099.95	** 2099.95	** 2099.95	—	—
12-24/4.0 DX (77°) "Digital Lens"	499.95	499.95	—	—	—
19-35/3.5-4.5 (77°)	169.95	169.95	169.95	169.95	169.95
20-35/2.8 ATX Pro Aspherical (77°)	479.95	479.95	479.95 (D)	479.95	479.95
24-200/3.5-5.6 ATX (72°)	269.95	269.95	** 269.95	** 269.95	269.95
28-70/2.8 Pro SV ATX (77°)	219.95	219.95	** 219.95	** 219.95	219.95
28-80/2.8 (77°)	469.95	469.95	** 469.95	** 469.95	469.95
80-200/2.8 ATX "PRO" (77°)	609.95	609.95	** 609.95	** 609.95	609.95
80-400/4.5-5.6 ATX (72°) with Tripod Collar	449.95	** 449.95	** 449.95	—	—
2x 7 Element Converter	109.00	109.95	109.95	109.95	109.95

TAMRON

DIGITALZOOM

TELEZOOM

- 11-18mm f/4.5-5.6 Di II
- Designed for exclusive use on digital cameras with smaller-size imagers
- An ultra wide-angle zoom lens that has the equivalent of a 17-29mm zoom on a 35mm camera
- Special Glass Optimized for Digital SLR (HLD & LD)
- Internal Surface Coating to Reduce Ghosting and Flare



28-300mm f/3.5-6.3

XR Di

- Di (Digitally Integrated Design) is a designation for lenses featuring optical systems designed to meet the performance characteristics of digital SLR cameras

- A wide-angle zoom lens that has the equivalent of an 44-465mm zoom on a 35mm camera



	USA Price	Less Rebate	Final Cost
14/2.8	1099.00	489.00	\$610.00
90/2.8 Di Macro	—	\$20.00	899.00
300/2.8 LD	—	\$50.00	—
17-35/2.8-4.5 Di	499.00	\$40.00	459.00
19-35/3.5-4.5	239.00	\$30.00	209.00
28-75/2.8 XR Di	399.00	\$30.00	369.00
28-105/2.8-3.5	629.00	\$30.00	599.00
24-135/3.5-5.6	399.00	\$30.00	369.00
28-200/3.8-5.6 XR	289.00	\$30.00	259.00
28-300/3.5-6.3 XR Di	399.00	\$30.00	369.00
200-500/5.6-6.3 Di	879.00	\$30.00	849.00

AF LENSES					
* D Type	** Price After Rebate	CANON EOS	NIKON AF	MAXXUM	PENTAX AF
14/2.8 AF		** 899.00	** 899.00	** 899.00	** 899.00
300/2.8 LD (112ø, Rear 43ø)		** 2499.00	** 2299.00	** 2299.00	—
19-35/3.5-4.5 (77ø)		** 209.00	** 209.00	** 209.00	—
24-135/3.5-5.6 (72ø)		** 369.00	** 369.00	** 369.00	** 369.00
28-80/3.5-5.6 (58ø)		79.00	79.00	79.00	79.00
28-105/4.0-5.6 IF (62ø)		159.00	159.00	159.00	159.00
28-105/2.8 (82ø)		—	** 629.00	** 629.00	—
28-200/3.5-5.6 Aspherical XR IF Mac (62ø)	**	259.00	** 259.00	** 259.00	** 259.00
70-300/4.0-5.6 LD 1:2 Macro (62ø)		189.00	189.00	189.00	189.00
75-300/4.0-5.6 LD (62ø)		149.00	149.00	149.00	149.00
1.4x Converter		129.00	129.00	129.00*	129.00
SP 1.4x AF Pro Converter		189.00	189.00	189.00*	—
2x Converter		159.00	159.00	—	159.00
2x AF Pro Converter		219.00	219.00	219.00*	—

COLOR AND BLACK & WHITE FILM

Polaroid				Polaroid			
INSTANT FILM				INSTANT PACK 3 1/4 x 4 1/4			
Captiva/500	10 Exposures	8.95	665 Pos/Neg	10 Exposures	18.95	52	59.95
Spectra	9.29	667	8.29	54	53.95	55 Positive/Negative	69.95
600	9.29	669	8.39	56 Sepia Tone	57.95	Polacolor 59	67.95
SX-70	11.49	664 Pro100	9.49	Polacolor 79 Pro 100	73.95	Polacolor Pro 64 Tungsten	73.95
Mio	9.49	664 Pro400	11.99				
I-ZONE POCKET FILM				8x10 SHEET FILM			
I-Zone Sticky 3-Pack	8.95			15 Sheets	176.95		
I-Zone 200 Non-Sticky Single	5.29				174.95		
I-Zone 200 Sticky Single	6.19				174.95		
I-Zone 200 Non-Sticky 3-Pack	14.49						
I-Zone 200 Sticky 3-Pack	16.75						

Professional B&W					
ISO	135-24	135-36	35mm 100 ft	120	
Pan F+	50	—	3.99	39.95	2.79
FP+	125	2.69	3.29	36.95	2.79
HP5+	400	2.59	2.99	34.95	2.59
Delta Pro	100	2.79	3.99	39.95	2.59
Delta Pro	400	2.89	4.19	41.95	2.79
Delta Pro	3200	—	5.19	—	3.39
XP-2 Super	400	2.99	3.79	44.95	2.59

AGFA

PRINT FILM											
Color				Color Prof.				B&W			
ISO	Vista	Ultra	Optima	Portait	Agapan	ISO	CT	RSX	Scala	ISO	CT
135-36	2.19	2.49	3.49	4.09	4.49	4.79	4.29	2.99	3.09	135-36	3.95
120	—	—	—	3.39	3.39	—	2.99	2.09	2.19	120	—
220 PP (5)	—	—	—	—	—	—	27.50	—	—	—	—

FUJIFILM											
COLOR PRINT FILM											
Fujicolor						Fujicolor - Professional					
Exp.	Reala CS	CN	CA	Superia CH	CZ	CU	Press CH	Exposures	NPS	NPH	NPZ
135-24	1.29	1.59	1.89	2.69	—	—	—	135-36	2.49	3.65	3.99
135-36	2.59	1.69	1.79	1.99	—	—	—	120	2.49	2.79	3.79
120	2.29	1.79	—	—	—	—	—	220	3.99	4.69	7.39

SLIDE FILM											
Fujichrome						Fujichrome - Professional					
ISO	100	200	400	ISO	160	400	800	1600	400H	800Z	
Exp.	RA	RM	RH	Exp.	RA	RM	RH	Exp.	RA	RM	RH
135-36	3.29	4.99	6.49	135-36	3.29	4.99	6.49	135-36	3.29	4.99	6.49

Kodak

COLOR NEGATIVE PRINT FILM											
Gold and Max - Daylight						P-100T Print					
ISO	100	200	400	ISO	100	200	400	ISO	200	400	
Exposures	IMP	GA	GB	Max GC	Exposures	IMP	GA	Exposures	IMP	GA	
135-24	1.49	1.99	1.49	2.29	1.65	2.89	—	135-36	—	—	—
135-36	1.80	—	1.99	3.19	2.09	3.89	—	120 PP (5)	—	—	—

SLIDE FILM											
Elite Chrome - Daylight						Kodachrome - Daylight					
ISO	100	200	400	ISO	64	200	64	ISO	64	200	64
Exposures	IMP	USA	IMP	USA	Exposures	IMP	USA	Exposures	IMP	USA	IMP
135-24	—	—	3.49	4.49	135-36	6.49	7.19	11.49	135-36	6.49	7.19

BLACK & WHITE FILM											
"E" Family Ektachrome Prof. - Daylight						Ektachrome Professional - Daylight					
ISO	100	200	400	ISO	64	100	200	400	800	1600	Exp.
Exposures	E-100 VS	E-100 G	E-100 GX	E-200	Exposures	EPR	EPN	EPN	EPN	EPN	11-04
135-36	—	5.99	—	5.99	135-36	11.69	10.95	5.59	10.95	13.10	14.25

ROLL FILM											
ISO	125	320	400	ISO	100	400	3200	400	HIE		
Exposures	Plus-X	Tri-X	Tri-X	Exposures	TMX	TMX	TMX	TMX	TMX	TMX	TMX
135-24	—	—	2.99	135-36	—	—	—	—	—	—	—

Professional B&W					
ISO	135-24	135-36	35mm 100 ft	120	
Pan F+	50	—	3.99	39.95	2.79
FP+	125	2.69	3.29	36.95	2.79
HP5+	400	2.59	2.99	34.95	2.59
Delta Pro	100	2.79	3.99	39.95	2.59
Delta Pro	400	2.89	4.19	41.95	2.79
Delta Pro	3200	—	5.19	—	3.39
XP-2 Super	400	2.99	3.79	44.95	2.59

For more film see our website www.bhphotovideo.com

Konica					
Color Print Film					
ISO	135-24	135-36	120	220	
100	—	1.49	2.99	—	—
200	—	1.69	—	—	—
400	—	1.79	3.29	5.99	—
800	1.99	2.19	—	—	—
1600	2.49	—	—	—	—
Pro 160	2.99	3.99	2.79	4.99	—

SPECIALTY FILMS					
BLACK & WHITE - PRINT					
Kodak					
Monochrome 400-24	—	2.95	—	—	—
Acupan 200-36	—	2.69	—	—	—
Acupan 400-36 - 20 Pack	—	49.95	—	—	—
Kodak					
TMX 620	—	8.50	—	—	—
Plus-X 620	—	8.50	—	—	—
TMX 620	—	9.00	—	—	—
Tri-X 620	—	9.00	—	—	—
Kodak					
Portra 160 VC 620	—	10.00	—	—	—
Portra 160 NC 127	—	10.00	—	—	—
Kodak					
Fuji Velvia RVP 620	—	11.00	—	—	—
Kodak					
Ektachrome 100G 620	—	11.00	—	—	—
Ektachrome 100G 127	—	12.00	—	—	—
Ektachrome Infrared EIR 36	—	21.49	—	—	—

PROCESSING MAILERS

AGFA	
Slide	35mm or 120 (for Scale 200)....7.49
FUJI	
Slide	36 Exposures.....4.25
KODAK	
Print	DP-12 (for 35mm 12 Exp.)....4.49
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Developing & Printing	35mm.....11.95
	120.....12.95
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BAGS & CASES

LOWEPRO	
BACKPACKS	
Mini Trekker AW	
• All Weather (AW) Cover guards your gear when the weather is challenging	
• Outer fabric: water-resistant 600D ballistic TPU and 600D TPU ripstop	
• Holds SLR with attached 80-200/2.8 lens (most makes), additional body, 4-6 more lenses	
• Weight 2.3 lbs	
Micro 100 (B, FG, R/B)	8.5 x 4.5 x 10.5" 44.95
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Mini Trekker AW (B, FG)	11 x 5 x 14.5" 110.95
Rover AW II (B/G, R/B)	11 x 5.5 x 11 x 10" 115.95
Dry Zone 200 (B/G, R/B)	12 x 6 x 17" 234.95
Nature Trekker AW II (B)	11.5 x 6 x 16.75" 189.95
Photo Trekker AW II (B)	12 x 6 x 19" 229.95

tamrac	
BACKPACKS	
5577 Expedition 7	
• Double-waterproof 900D Polytek construction	
• Dual front "wing" pockets w/water-resistant zippers	
• ABS plastic insert bottom subdues shock	
• Holds 2 SLRs with 4-6 lenses, flash, memory cards, cables & accessories • Weight 3.6 lbs	
5375 Adventure 75 (B, FG)	10 x 5 x 14" 89.95
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5577 Expedition 7 (B)	11 x 6 x 16" 179.95
5578 Expedition 8 (B)	11 x 6.25 x 20.5" 199.95
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5682 Digital Zoom 2 (B)	5.5 x 3.5 x 4.75" 19.95
5683 Digital Zoom 3 (B, BL, SG)	6 x 4.9 x 6" 24.95
5684 Digital Zoom 4 (B, BL, SG)	6 x 4.25 x 7" 29.95
5627 Pro Digital Zoom 7 (B)	7 x 6.25 x 8.25" 34.95
5629 Pro Digital Zoom 8 (B)	7 x 6.25 x 11" 39.95

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DIGITAL CAMERAS

QUICK
DIAL
61

Kodak
EasyShare C-300

3
MegaPixels

#KOC300 \$109⁹⁵



- 3.2 MegaPixels
- 2096 x 1560 Maximum Resolution
- 1.5" LCD Monitor
- Optical Viewfinder
- 5x Digital Zoom
- f/4.5 (35 Equiv 37mm) Fixed Lens
- SD/MMC Card Slot • 16MB Built-in Memory
- Program & Exposure Compensation
- Dimensions 4.1 x 2.6 x 1.6" • Weight 5.2 oz.

hp HEWLETT PACKARD
PhotoSmart M22

4
MegaPixels

Metat #HEPSM22



- In-Camera Red-Eye Removal
- Weather Resistant
- 4 MegaPixels
- 2320 x 1744 Max. Resolution
- 1.5" LCD Monitor
- 6.1 f/2.8 Fixed Lens
- SD Card Slot • 16MB Built-in Memory
- 6x Digital Zoom • ISO 100-400
- Program & Exposure Compensation
- Dimensions 3.8 x 1.1 x 1.9" • Weight 6 oz

Nikon
Coolpix 4600

4
MegaPixels

#NICP4600



- 4 MegaPixels
- 2288 x 1716 Max. Resolution
- 1.8" LCD Monitor
- Optical Viewfinder
- 4x Digital Zoom
- 5.7-17.1mm f/2.8-4.9 (35 Equiv. 34-102mm) Lens • 1.3 fps Burst
- SD/MMC Card Slot • 14.5MB Built-in Memory
- Program, Exposure Compensation
- Dimensions 2.4 x 3.3 x 1.4" • Weight 4.6 oz.

Kodak
EasyShare C340

5
MegaPixels

#KOC340



- 5 MegaPixels
- 2576 x 1932 Maximum Resolution
- Optical Viewfinder
- 1.6" LCD Monitor
- 5x Digital Zoom
- Auto Picture Rotation
- 5.6-16.8mm f/2.7-4.6 (35 Equiv. 34-102mm) Lens • 3 fps Burst • ISO 80-400
- SD/MMC Card Slot • 16MB Built-in Memory
- Program & Exposure Compensation
- Dimensions 3.6 x 2.6 x 1.4" • Weight 5.1 oz.

hp HEWLETT PACKARD
PhotoSmart M517

5
MegaPixels

#HEPSM517



- 5.2 MegaPixels
- 2576 x 1944 Max. Resolution
- 2" LCD Monitor
- Optical Viewfinder
- 6-18mm f/2.8-4.8 (35mm equiv. 36-108mm) Zoom Lens • 8x Digital Zoom
- SD Card Slot • 32MB Built-in Memory
- ISO 100-400 • Auto Focus
- Program & Exposure Compensation
- Dimensions 4.3 x 2 x 1.4" • Weight 5.3 oz

OLYMPUS
IR-500

4
MegaPixels

#OLIR500



- with Cradle Connector Docking Station
- 4 MegaPixels
- 2288 x 1712 Max. Resolution
- 2.5" LCD 360° Swivel Monitor • 11x Digital Zoom
- 6.2-17.3mm f/2.9-4.8 (35 Equiv. 40-112mm) Lens • Program, Exposure Compensation
- xD Memory Card • 1.5 fps Burst
- Dimensions 3.7 x 2.8 x 1.1" • Weight 5.5 oz

OLYMPUS
FE-120

6
MegaPixels

#OLFE120



- 6 Megapixels
- 2816 x 2112 Maximum Resolution
- 1.8" LCD Monitor
- 6.3-18.9mm f/2.8-4.9 (35 Equiv. 38-114mm) Lens • 4x Digital Zoom • ISO 50-320
- xD card slot • 14 MB internal memory
- Program, Exposure Compensation
- 3 fps Burst • Uses 2x "AA" Batteries
- Dimensions 4.2 x 2.2 x 1.4" • Weight 4.9 oz

KONICA MINOLTA
Dimage X60

5
MegaPixels

#MIDX60



- 5 MegaPixels
- 2560 x 1920 Max. Resolution
- 2.5" LCD Monitor
- 4x Digital Zoom
- 6.3-18.9mm f/3.3-4 (35mm equiv. 38-114mm) Lens • ISO 50-400 • 1.6 fps Burst
- SD Card Slot • 15MB Built-in Memory
- Program AE & Exposure Compensation
- Dimensions 3.3 x 2.2 x 0.9" • Weight 4.1 oz.

OLYMPUS
Stylus 500 Digital

5
MegaPixels

#OLS500



- 5 Megapixels
- 2560 x 1920 Maximum Resolution
- 2.5" Hyper Crystal LCD Monitor
- 4x Digital Zoom
- 5.8-17.4mm f/3.1-5.2 (35 Equiv. 35-105mm) Lens • 1.5 fps Burst
- xD card slot • ISO 64-200
- Program, Exposure Compensation
- Dimensions 2.2 x 3.9 x 1.2" • Weight 5.8 oz.

hp HEWLETT PACKARD
PhotoSmart R717

6
MegaPixels

#HEPSR717



- In-Camera Red-Eye Removal
- 6.2 MegaPixels
- 2864 x 2160 Max. Resolution • 1.8" LCD Monitor • Optical Viewfinder
- 8-24mm f/2.8-4.8 (35mm equiv. 39-117mm) Zoom Lens • 8x Digital Zoom • 3 fps Burst
- SD Card Slot • 32MB Built-in Memory
- ISO 100-400 • Auto or Manual Focus
- Program, Aperture & Exposure Compensation
- Dimensions 3.8 x 2.4 x 1.4" • Weight 7.2 oz

Nikon
Coolpix 7600

7
MegaPixels

#NICP7600



- 7.1 MegaPixels
- 3072 x 2304 Maximum Resolution
- 1.8" LCD Monitor
- Optical Viewfinder
- 4x Digital Zoom
- 7.8-23.4mm f/2.8-4.9 (35 Equiv. 38-114mm) Nikkor ED Lens
- SD/MMC Card Slot • 14MB Built-in Memory
- Auto Focus, Face-priority AF • 1.3 fps Burst
- Program, Exposure Compensation
- Dimensions 3.3 x 2.4 x 1.5" • Weight 5.1 oz.

CASIO
Exilim EX-Z57

5
MegaPixels

#CAEXZ57



- 5 MegaPixels
- 2560 x 1920 Maximum Resolution
- 2.7" LCD Monitor
- 4x Digital Zoom
- 5.8-17.4mm f/2.8-4.8 (35mm Equiv. 35-105mm) Pentax Lens
- SD/MMC Card Slot • 9.3MB Built-in Memory
- Auto or Manual Focus • ISO 50-400
- Program & Exposure Compensation
- Dimensions 3.5 x 2.3 x 0.9" • Weight 6.2 oz.

Kodak
EasyShare Z-740

5
MegaPixels

#KOV740



- 5 MegaPixels
- 2576 x 1932 Maximum Resolution
- 1.8" LCD Monitor
- Electronic Viewfinder
- 5x Digital Zoom
- Auto Picture Rotation
- f/2.8-3.7 (35 Equiv. 38-380mm) Lens
- SD/MMC Card Slot • 32MB Built-in Memory
- Program, Aperture, Shutter, Manual, Exposure Comp., Bracketing • 2 fps Burst • ISO 80-800
- Dimensions 3.8 x 3.1 x 2.8" • Weight 10.1 oz

Nikon
Coolpix S2

5
MegaPixels

#NICPS2



- With MV-12 Cradle
- In-Camera Red-Eye Fix
- Weather Resistant
- 5.1 MegaPixels
- 2592 x 1944 Max. Resolution
- 2.5" LCD Monitor • 4x Digital Zoom
- 5.8-17.4mm f/3.5-5.4 (35 Equiv. 35-105mm) Lens
- Nikkor ED Lens • 1.8 fps Burst • Program Auto
- SD Card Slot • 12MB Built-in Memory
- Dimensions 3.6 x 2.3 x 0.9" • Weight 5 oz.

Kodak
EasyShare V530

5
MegaPixels

#KOV530



- Available in Pink, Red, Black or Silver
- 5 MegaPixels
- 2690 x 1994 Maximum Resolution
- 2" LCD Monitor
- f/2.8-4.8 (35mm equiv. 36-108mm) Schneider Zoom Lens • Auto Focus • 2.5 fps Burst
- SD Card Slot • 16 MB internal memory
- 4x Digital Zoom • ISO 80-800
- Program & Exposure Compensation
- Dimensions 3.6 x 2.0 x 0.9" • Weight 4.6 oz

FUJIFILM
FinePix F10

6
MegaPixels

#FUFPF10



- 6.3 MegaPixels
- 2848 x 2136 Maximum Resolution
- 2.5" LCD Monitor
- 6.2x Digital Zoom
- 8-24mm f/2.8-5 (35 Equiv. 36-108mm) Lens
- xD Card Slot • 2.2 fps Continuous
- Program Auto • ISO 80-1600
- Dimensions 3.6 x 2.3 x 1.1" • Weight 5.5 oz

MEMORY CARDS

CF COMPACT FLASH								XD XD MEMORY					MD MICRO DRIVE			
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256MB	29.95	34.95	—	29.95	31.95	—		64MB	19.95	—	16.95	19.95		6GB	269.95	—
512MB	39.55	44.95	49.95	39.95	49.95	—		128MB	22.95	25.95	24.95	24.95		MS SMART MEDIA		
1GB	75.05	84.95	96.95	74.95	89.95	109.95		256MB	36.95	39.95	35.95	39.95		Lexar	Olympus	
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8GB	—	—	—	—	724.95	—								128MB	44.95	64.95

MS MEMORY STICK				SD SECURE DIGITAL											
Lexar			Sony	Lexar						SanDisk				Panasonic	
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256MB	44.95	—	—	128MB	24.95	—	—	34.95	19.95	—	—	19.95	19.95	23.95	—
				256MB	32.95	39.95	—	—	29.95	—	—	29.95	30.95	29.95	34.95
512MB	—	67.95	—	512MB	44.95	50.95	—	—	45.95	54.95	74.95	45.95	49.95	44.95	59.95
1GB	—	99.95	—	1GB	74.95	86.95	99.95	—	72.95	87.95	114.95	—	79.95	84.95	149.95
				2GB	—	—	—	—	149.95	176.95	* Extreme	—	—	—	—

MSDUO MEMORY STICK DUO								MSPRO MEMORY STICK PRO								
Lexar		Sandisk			Sony				Lexar		Sandisk			Sony		
	40x	Std.	Ultra II	Gaming	Std.	High Speed		40x	Std.	Ultra II	Extreme	Extreme III	Std.	High Speed		
128MB	—	30.95	—	—	29.95	36.95		256MB	32.95	34.95	42.95	—	—	39.95	54.95	
256MB	35.95	29.95	—	—	32.95	44.95	57.95	512MB	52.95	49.95	59.95	—	—	59.95	69.95	
512MB	56.95	52.95	62.95	64.95	54.95	59.95	79.95	1GB	74.95	66.95	79.95	87.95	169.95	—	149.95	
1GB	94.95	74.95	89.95	74.95	—	149.95		2GB	—	116.95	136.95	—	409.95	—	349.95	
2GB	—	149.95	167.95	154.95	—	—		4GB	—	234.95	279.95	—	—	—	849.95	



DIGITAL CAMERAS

FUJIFILM
FinePix Z1
#FUFZ1

5 MegaPixels

- 5.1 MegaPixels
- 2592 x 1944 Maximum Resolution
- 2.5" LCD Monitor
- 5.7x Digital Zoom
- 6.1-18.3mm f/3.5-4.2 (35 Equiv. 38-108mm) Lens
- xD Card Slot • Program Auto • ISO 64-400
- Dimensions 3.5 x 2.1 x 0.7" • Weight 4.6 oz

SONY
CyberShot DSC-T33
#SODSCT33

5 MegaPixels

with CyberShot Station Dock

- 5 MegaPixels
- 2592 x 1944 Maximum Resolution
- 2.5" LCD Monitor
- 2x Digital Zoom • Auto or Manual Focus
- 6.7-20.1mm f/3.5-4.4 (35 Equiv. 38-114mm) Carl Zeiss Vario Sonnar Lens • 3 fps Burst
- MS Duo & Pro Duo Card Slot • ISO 100-400
- Program, Compensation, Bracketing
- Dimensions 2.4 x 3.9 x 0.8" • Weight 4.4 oz.

Nikon
Coolpix 7900
#NICP7900

7 MegaPixels

- 7.1 MegaPixels
- 3072 x 2304 Max. Resolution
- 2" LCD Monitor
- Optical Viewfinder
- 4x Digital Zoom
- 7.8-23.4mm f/2.8-4.9 (35 Equiv. 38-114mm) **Nikkor ED** Lens • 1.7 fps Burst
- SD/MMC Card Slot • 13.5MB Built-in Memory
- ISO 64-400 • Auto, 99-Area Manual Focus
- Program, Exposure Compensation, Bracketing
- Dimensions 2.4 x 3.5 x 1.4" • Weight 5.3 oz.

SONY
CyberShot DSC-P200
#SODSCP200

7 MegaPixels

- 7.2 MegaPixels
- 3072 x 2304 Max. Resolution
- Optical Viewfinder
- 2" LCD Monitor
- 2x Digital Zoom
- 7.9-23.7mm f/2.8-5.2 (35 Equiv. 38-114mm) Carl Zeiss Vario Sonnar Lens • 1.1 fps Burst
- MS & MS Pro Card Slot • 100-400 ISO
- Program, Manual, Exposure Comp, Bracketing
- Dimensions 2.1 x 4.1 x 1.1" • Weight 5.1 oz.

KONICA MINOLTA
Dimage Z6
#MIDX6

6 MegaPixels

Anti-Shake Technology with Cradle Set

- 6 MegaPixels
- 2816 x 2112 Max. Resolution
- 2" LCD Monitor • Electronic Viewfinder
- 5.83-69.9mm f/2.8-4.5 (35mm equiv. 35-420mm) Lens • Auto or Manual Focus
- 4x Digital Zoom • SD Card Slot • ISO 50-200
- Program, Aperture, Shutter, Manual or Exp. Comp.
- Dimensions 4.3 x 3.1 x 3.3" • Weight 12 oz.

SONY
CyberShot DSC-T5
#SODSCT5

5 MegaPixels

- 5.1 MegaPixels
- 2592 x 1944 Maximum Resolution
- 2.5" LCD Monitor
- 2x Digital Zoom
- 6.3-19mm f/3.5-4.4 (35 Equiv. 38-114mm) Carl Zeiss Vario Tessar Lens
- 38-114mm) MS Duo & MS PRO Duo Card Slot
- 32 MB Built-in Memory • 9 fps Burst
- ISO 64-400 • Autofocus or Manual Preset
- Program, Exposure Compensation
- Dimensions 3.7 x 2.4 x 0.8" • Weight 4 oz.

Nikon
Coolpix L1
#NICL1

6 MegaPixels

- In-Camera Red-Eye Fix
- 6.2 MegaPixels
- 2816 x 2112 Max. Resolution
- 2.5" LCD Monitor
- 6.3-31.4mm f/2.9-5 (35 Equiv. 38-190mm) Lens
- SD Card Slot • 10MB Built-in Memory
- 4x Digital Zoom • 0.7 fps Burst
- Program Auto • Uses 4x "AA" Batteries
- Dimensions 3.5 x 2.4 x 1.9" • Weight 6.3 oz.

Nikon
Coolpix S3
#NICPS3

6 MegaPixels

- In-Camera Red-Eye Fix
- 6 MegaPixels
- 2816 x 2112 Max. Resolution
- 2.5" LCD Monitor
- 5.8-17.4mm f/3-5.4 (35 Equiv. 35-105mm) Nikkor ED Lens
- SD Card Slot • 1.6 fps Burst • 4x Digital Zoom
- 12MB Built-in Memory • Program or Exp. Comp. • Uses EN-EL8 Lithium-Ion Battery
- Dimensions 3.5 x 2.3 x 0.8" • Weight 4 oz.

PENTAX
Optio S6
#PEOS6

6 MegaPixels

- 6 MegaPixels
- 2816 x 2112 Max. Resolution
- 2.5" LCD Monitor
- 4x Digital Zoom
- 6.2-18.6mm f/2.7-5.2 (35 Equiv. 37.5-112.5mm) Lens
- SD/MMC Card Slot • 23 MB Built-in Memory
- Program & Exposure Comp. • ISO 64-400
- 1.6 fps Burst • Uses D-Li8 Batteries
- Dimensions 3.4 x 2.1 x 0.7" • Weight 3.5 oz

PENTAX
Optio WPi
#PEOWPI

6 MegaPixels

- Submergeable up to 4.9' for up to 30 min. (JIS class 8)
- 6 MegaPixels
- 2816 x 2112 Max. Resolution
- 2" LCD Monitor • 4x Digital Zoom
- 6.3-18.9mm f/3.3-4 (35 Equiv. 38-114 mm) Lens • SD/MMC Card Slot • ISO 64-400
- 10.5 MB Built-in Memory • Burst
- Program & Exp. Comp. • Uses D-Li8 Batteries
- Dimensions 4 x 2 x 0.9" • Weight 4.2 oz

SONY
CyberShot DSC-W7
#SODSCW7

7 MegaPixels

- 7.2 MegaPixels
- 3072 x 2304 Max. Resolution
- 2.5" LCD Monitor
- Optical Viewfinder
- 2x Digital Zoom
- 7.9-23.7mm f/2.8-5.2 (35 Equiv. 38-114mm) Carl Zeiss Vario Tessar Lens
- MS & Pro Card Slot • 32MB Built-in Memory
- Auto or 6 step Manual Focus • 0.9 fps Burst
- Program, Compensation • ISO 100-400
- Dimensions 3.6 x 2.4 x 1.5" • Weight 6.9 oz.

CASIO
Exilim EX-S500
#CAEXS500

5 MegaPixels

- 5 Megapixel
- 2560 x 1920 Maximum Resolution
- 2.2" LCD Monitor
- 4x Digital Zoom
- 6.2-18.6mm f/2.7-5.2 (35mm Equiv. 38-114mm) Lens
- SD/MMC Card Slot
- 8.3MB Built-in Memory
- Auto or Manual Focus • ISO 50-400 • 1.4 fps Burst • Program AE, Exposure Compensation
- Dimensions 2.3 x 3.6 x 0.7" • Weight 4.1 oz

Canon
PowerShot SD30
#CAPSSD30

5 MegaPixels

- 5 MegaPixels
- 2592 x 1944 Maximum Resolution
- 1.8" LCD Monitor
- 4x Digital Zoom
- 6.3-14.9mm f/3.2-5.4 (35 Equiv. 28-90mm) Lens
- SD/MMC card slot • 1.8 fps Burst
- Program, Exp. Compensation • ISO 400 ISO
- Uses NB-4L Lithium-Ion Battery
- Dimensions 3.8 x 1.8 x 0.9" • Weight 3.7 oz

Canon
PowerShot SD450
#CAPSSD450

5 MegaPixels

- 5 MegaPixels
- 2592 x 1944 Maximum Resolution
- 2.5" LCD Monitor
- Optical Viewfinder
- 5.8-17.4mm f/2.8-4.9 (35 Equiv. 35-105mm) Lens • 2.1 fps Burst • ISO 50-400
- SD/MMC Card Slot • 4x Digital Zoom
- Program or Exposure Compensation
- Uses NB-4L Lithium-Ion Battery
- Dimensions 3.4 x 2.1 x 0.9" • Weight 4.9 oz.

CASIO
Exilim EX-Z750
#CAEXZ750

7 MegaPixels

- 7.1 MegaPixels
- 3072 x 2304 Max. Resolution
- 2.5" LCD Monitor
- 8x Digital Zoom
- 7.9-23.7mm f/2.8-5.1 (35mm Equiv. 38-114mm) Lens
- SD/MMC Card Slot • 9.3MB Built-in Memory
- Auto or Manual Focus • ISO 50-400
- Program & Exposure Compensation
- Dimensions 3.5 x 2.3 x 0.9" • Weight 6.2 oz.

OLYMPUS
Stylus 800
#OLS800

8 MegaPixels

- Weather Resistant
- 8 MegaPixels
- 3264 x 2448 Maximum Resolution
- 2.5" LCD Monitor
- 5x Digital Zoom
- 8-24mm f/2.8-4.9 (35 Equiv. 35-105mm) Lens
- 4 fps Burst • xD Card Slot • ISO 64-800
- Program & Exposure Compensation
- Dimensions 4.1 x 2.3 x 1.3" • Weight 6.4 oz.

Panasonic
Lumix DMC-FZ5
#PADMCFZ5

5 MegaPixels

- Mega Optical Image Stabilization
- 5 MegaPixels
- 2560 x 1920 Maximum Resolution
- 1.8" LCD Monitor
- Electronic Viewfinder • 4x Digital Zoom
- 6-72mm f/2.8-3.3 (35 Equiv. 36-432mm) Lens • 4x Digital Zoom
- Leica DC Vario-Elmarit Lens • 4 fps Burst
- SD/MMC Card Slot • Auto, Aperture, Shutter, Manual, Exp. Comp., Bracketing • ISO 80-400
- Dimensions 4.3 x 2.7 x 3.3" • Weight 10.2 oz.

Canon
PowerShot A620
#CAPSA620

7 MegaPixels

- 7.1 MegaPixels
- 3072 x 2304 Maximum Resolution
- 2" Vari-Angle LCD Monitor • Optical Viewfinder
- 7.3-29.2mm f/2.8-4.1 (35 Equiv. 35-140mm) Lens • 4x Digital Zoom • 1.9 fps Burst
- SD/MMC Card Slot • Auto or Manual Focus
- Program, Aperture, Shutter, Manual or Exp. Comp. • ISO 400 ISO • Uses 4x "AA" Batteries
- Dimensions 4.1 x 2.6 x 1.9" • Weight 8.3 oz

CASIO
Exilim EX-P700
#CAEXP700

7 MegaPixels

- 7.2 MegaPixels
- 3072 x 2304 Max. Resolution
- 2" LCD Monitor
- Optical Viewfinder
- 4x Digital Zoom
- 7.1-28.4mm f/2.8-4 (35mm equiv. 33-132mm) Canon Lens • ISO 80-640 • 3 fps Burst
- SD/MMC Card Slot • 8.9MB Built-in Memory
- Auto or Manual Focus • PC Terminal • Program AE, Aperture & Shutter Priority, Exp. Comp.
- Dimensions 2.6 x 3.8 x 1.8" • Weight 7.9 oz.

KONICA MINOLTA
Dimage X1
#MIDX1

8 MegaPixels

with Anti-Shake Technology and Cradle Set

- 8 MegaPixels
- 3264 x 2448 Maximum Resolution
- 2.5" LCD Monitor
- 7.7-23.1mm f/3.5-3.8 (35mm equiv. 37-111mm) Lens • 4x Digital Zoom
- SD Card Slot • ISO 50-200 • 0.5 fps Burst
- Program AE, Exposure Compensation
- Dimensions 2.7 x 3.7 x 0.8" • Weight 4.8 oz

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#NICPS4

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Dynamic swivel design

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- 6 MegaPixels
- 2816 x 2112 Max. Resolution
- 2.5" LCD Monitor • 4x Digital Zoom
- 6.3-63mm f/3.5 (35 Equiv. 38-380mm) Lens
- SD Card Slot • 13.5MB Built-In Memory
- 1.3 fps Burst • Program or Exposure Comp.
- ISO 50-400 • Uses 4x "AA" Batteries
- Dimensions 4.4 x 2.7 x 1.4" • Weight 7.2 oz.



OLYMPUS

SP-350

#OLSP350

8
MegaPixels

- 8 MegaPixels
- 3264 x 2488 Max. Resolution
- 2.5" LCD Monitor
- Optical Viewfinder
- 5x Digital Zoom • Auto or Manual Focus
- 8-24mm f/2.8-4.9 (35 Equiv. 38-114mm) Lens
- xD card slot • 25 MB internal memory
- 2.4 fps Burst • ISO 50-400 • Hot Shoe
- Program, Aperture, Shutter, Manual, Exposure Compensation • Uses 2x "AA" Batteries
- Dimensions 3.9 x 2.6 x 1.4" • Weight 6.9 oz



SONY

CyberShot DSC-T7

#SODSCT7

5
MegaPixels

- 5.1 MegaPixels
- 2592 x 1944 Max. Resolution
- 2.5" LCD Monitor
- 2x Digital Zoom
- 6.3-19mm f/3.5-4.4 (35 Equiv. 38-114mm)
- Carl Zeiss Vario Tessar Lens
- MS Duo & MS PRO Duo Card Slot
- 4 fps Burst • Program, Exposure Comp.
- ISO 64-400 • Autofocus or Manual Preset
- Dimensions 2.4 x 3.7 x 0.7" • Weight 4.1 oz.



SONY

CyberShot DSC-H1

#SODSCH1

5
MegaPixels

- Super Steady Shot Image Stabilization
- 5.1 MegaPixels
- 2592 x 1944 Max. Res.
- 2.5" LCD Monitor
- Electronic Viewfinder
- 2x Digital Zoom • 0.7 fps Burst • ISO 100-400
- 6-72mm f/2.8-3.7 (35 Equiv. 36-432mm)
- Sony Lens • Auto or 5 step Manual Focus
- MS & Pro Card Slot • 32MB Built-In Memory
- Program, Aperture, Shutter, Manual, Exp. Comp.
- Dimensions 4.3 x 3.2 x 3.2" • Weight 16.2 oz.



Canon

PowerShot SD550

#CAPSSD550

7
MegaPixels

- 7.1 MegaPixels
- 3072 x 2304 Maximum Resolution
- 2.5" LCD Monitor
- Optical Viewfinder
- 4x Digital Zoom • 2 fps Burst
- 7.2-23.1mm f/2.8-4.9 (35 Equiv. 37-111mm) Lens
- SD/MMC Card Slot • ISO 50-400
- Program or Exposure Compensation
- Uses NB-3L Lithium-Ion Battery
- Dimensions 3.5 x 2.2 x 1.1" • Weight 6 oz.



Canon

PowerShot S2 IS

#CAPSS2IS

5
MegaPixels

- 12x Optical Zoom Lens with Image Stabilizer Technology
- 5 MegaPixels
- 2592 x 1944 Max. Resolution
- SD Card Slot
- Electronic Viewfinder • Auto or Manual Focus
- 1.8" Vari-Angle LCD Monitor • 4 x Digital Zoom
- 6-72mm f/2.7-3.5 (35 Equiv. 36-432mm) Lens
- Program, Aperture, Shutter, Manual or Exp. Compensation • 50-400 ISO • 4 fps Burst
- Dimensions 3.1 x 4.5 x 3" • Weight 14.3 oz



FUJIFILM

FinePix E900

#FUFPE900

9
MegaPixels

- 9 MegaPixels
- 3848 x 2616 Max. Resolution
- 2" LCD Monitor
- Optical Viewfinder
- Auto Focus
- 7.6x Digital Zoom
- 7.2-28.8mm f/2.8-5.6 (35 Equiv. 32-128mm) Lens • xD Card Slot
- Program, Aperture, Shutter, Manual or Exposure Compensation • ISO 80-800
- Dimensions 4 x 2.5 x 1.3" • Weight 7.1 oz



SONY

CyberShot DSC-V3

#SODSCV3

7
MegaPixels

- 7.2 MegaPixels
- 3072 x 2304 Max. Resolution
- 2.5" LCD Monitor
- Optical Viewfinder
- 2x Digital Zoom • Hot Shoe • ISO 100-800
- 7-28mm f/2.8-4 (35 Equiv. 34-136mm)
- Carl Zeiss Vario Tessar Lens • 2 fps Burst
- MS Pro & CF Type I Card Slots • NightShot
- Auto or Manual Focus • Program, Aperture, Shutter, Manual or Exposure Compensation
- Dimensions 4.7 x 2.2 x 2.7" • Weight 13.8 oz.



Canon

PowerShot G6

#CAPSG6

7
MegaPixels

- 7.1 MegaPixels
- 3072 x 2304 Max. Resolution
- 2" Vari-Angle LCD Monitor
- Optical Viewfinder
- 4.1x Digital Zoom • Hot Shoe • ISO 50-400
- 7.2-28.8mm f/2.0-3.0 (35 Equiv. 35-140mm) Lens • Auto or Manual Focus • 2 fps Burst
- CF (I & II) Card Slot • Bracketing • Program, Aperture, Shutter, Metered Manual or Manual Comp.
- Dimensions 2.9 x 4.1 x 2.9" • Weight 13.4 oz



Canon

PowerShot S80

#CAPSS80

8
MegaPixels

- 8 MegaPixels
- 3264 x 2448 Maximum Resolution
- 2.5" LCD Monitor
- Optical Viewfinder • ISO 50-400
- 4x Digital Zoom • Auto or Manual Focus
- 5.8-20.7mm f/2.8-5.3 (35 Equiv. 28-100mm) Lens • SD/MMC Card Slot • 1.8 fps Burst
- Program, Aperture, Shutter, Manual or Manual Comp. • Uses NB-2LH Lithium-Ion Battery
- Dimensions 4.1 x 2.2 x 1.5" • Weight 7.9 oz



Nikon

Coolpix P1

#NICPP1

8
MegaPixels

- With revolutionary Wi-Fi capability
- Wireless LAN support
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- 3264 x 2448 Max. Res.
- 2.5" LCD Monitor
- 7.5-26.3mm f/2.7-5.2 (35 Equiv. 36-126mm) Lens • 4x Digital Zoom
- SD Card Slot • 32MB Built-In Memory
- Auto or Manual Focus • Program, Aperture
- 2.3 fps Burst • Uses EN-EL6 Battery
- Dimensions 3.6 x 2.4 x 1.5" • Weight 6 oz.



KONICA MINOLTA

Dimage A200

#MIDA200

8
MegaPixels

- Anti-Shake Function
- 8 MegaPixels
- 3264 x 2448 Max. Res.
- Electronic Viewfinder
- 1.8" LCD Monitor
- 4x Digital Zoom
- 7.2-50.8mm f/2.8-3.5 (35 Equiv. 28-200mm) GT-APD Lens • Auto & Manual Focus • ISO 64-800
- CF Type I & II Card Slot • 30 to 1/4000 Speeds
- Program, Aperture, Shutter, Manual, Exposure Comp., Exp. Bracketing, AE lock • Hot Shoe
- Dimensions 3.1 x 4.5 x 4.5" • Weight 17.8 oz



Kodak

EasyShare P880

#KOP880

8
MegaPixels

- Optical Image Stabilization
- 8 MegaPixels
- 3264 x 2448 Maximum Resolution
- Electronic Viewfinder
- 2.5" LCD Monitor
- f/2.8-4.1 (35mm equiv. 24-140mm) Schneider Zoom Lens • 3.3x Digital Zoom • ISO 50-800
- SD Card Slot • 1.5 fps Burst • Hot shoe
- Program, Aperture, Shutter, Exposure Comp.
- Dimensions 4.5 x 3.1 x 2.4" • Weight 17.6 oz



Panasonic

Lumix DMC-LX1

#PADMLX1

8
MegaPixels

- Mega Optical Image Stabilization
- 16:9 Aspect CCD
- 8.4 MegaPixels
- 3840 x 2160 Max. Resolution • 3 fps Burst
- 2.5" LCD Monitor • 4x Digital Zoom
- 6.3-25.2mm f/2.8-4.9 (35 Equiv. 28-112mm) Leica DC Vario-Elmarit Lens • ISO 80-400
- SD/MMC Card Slot • Program, Aperture, Shutter, Manual Exposure Compensation
- Dimensions 4.2 x 2.2 x 1" • Weight 6.5 oz.



SONY

CyberShot DSC-M2

#SODSCM2

5
MegaPixels

- 5.1 MegaPixels
- 2592x1944 Max. Resolution
- 2.5" Hybrid LCD Monitor
- Digital Zoom
- 6.3-19mm f/3.5-4.4 (35 equiv. 38-114mm)
- Carl Zeiss Vario Sonnar T* Lens
- MS, MS Pro Duo Card Slots • Slide Show plus Movie mode • Program, Exposure Comp.
- Dimensions 2 x 4.8 x 1.3" • Weight 7.4 oz



Panasonic

Lumix DMC-FZ30

#PADMCFZ30

8
MegaPixels

- Mega Optical Image Stabilization
- 8 MegaPixels
- 3264 x 2448 Max. Res.
- 2" twist LCD Monitor
- Electronic Viewfinder
- Auto or Manual Focus
- 7.18 x 5.32mm f/2.8-3.7 (35 Equiv. 35-420mm) Leica DC Vario-Elmarit Lens • 4x Digital Zoom
- SD/MMC Card Slot • Program, Aperture, Shutter, Manual or Exp. Comp. • ISO 80-400
- Dimensions 5.5 x 3.4 x 5.4" • Weight 26 oz



Canon

PowerShot Pro 1

#CAPSP1

8
MegaPixels

- 8 MegaPixels
- 3264 x 2448 Max. Resolution
- 2" Vari-Angle Monitor
- Electronic Viewfinder
- 3.2x Digital Zoom
- 7.2-50.8mm f/2.4-3.5 (35 Equiv. 28-200mm) "L" Series USM Lens
- CF (I & II) Card Slot • Auto or Manual Focus
- Hot Shoe • ISO 50-400 • Program, Aperture, Shutter, Manual or Manual Compensation
- Dimensions 4.6 x 2.8 x 3.6" • Weight 19.2 oz



FUJIFILM

FinePix S9000

#FUFPS9000

9
MegaPixels

- 9 MegaPixels
- 3488 x 2616 Maximum Resolution
- 1.8" Tilting LCD Monitor
- Electronic Viewfinder
- Auto or Manual Focus
- 6.2-66.7mm f/2.8-4.9 (35 Equiv. 28-300mm) Lens • 4x Digital Zoom
- xD Card Slot • Hotshoe & PC sync terminal
- Program, Aperture, Shutter, Manual or Exposure Compensation • ISO 80-1600
- Dimensions 5 x 3.6 x 5" • Weight 22.8 oz



Leica

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8
MegaPixels

- Optical Image Stabilization
- 8.4 MegaPixels
- 3840 x 2160 Max. Resolution
- 2.5" LCD Monitor • 4x Digital Zoom
- 6.3-25.2mm f/2.8-4.9 (35 Equiv. 28-112mm) Leica DC Vario-Elmarit • 3 fps Burst
- SD/MMC Memory Card • Program, Aperture, Shutter, Manual, Exp. Comp. • ISO 80-400
- Auto or Manual Focus • Uses BP-DC4 Battery
- Dimensions 4 x 2.25 x 1" • Weight 6 oz.



SONY

CyberShot DSC-R1

#SODSCR1

10
MegaPixels

- Large format 21.5 x 14.4mm CMOS Sensor
- 10.3 MegaPixels
- 3888 x 2592 Max. Res. • 3 fps Burst
- 2" Flip-Twist LCD Monitor • ISO 160-3200
- Electronic Viewfinder • Auto or Manual Focus
- 14.3-71.5mm f/2.8-4.8 (35 equiv. 24-120mm) Carl Zeiss Vario Sonnar T* Lens • 2x Digital Zoom
- MS, MS Pro & CF (I & II) Card Slots
- Hot Shoe • Uses NP-FM50 Lithium-Ion Batt.
- Dimensions 5.5 x 6.6 x 3.8" • Weight 35 oz



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NEW! GZ-MC500 \$1149.99	NEW! GY-HD100U \$4299.99 GZ-MC100 \$604.99 NEW! GZ-MG20 \$529.99 NEW! GZ-MG30 \$609.99 NEW! GZ-MG40 \$609.99 NEW! GZ-MG50 \$629.99 GY-DV5000 \$3999.99 JY-HD10U \$2249.99

HITACHI VIDEO

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NEW! DZ-MV730 \$419.99	NEW! DZ-MV750 \$429.99

Panasonic VIDEO

PV-GS150 • 2.3 MegaPixels • 2.5" LCD Color Screen \$509 ⁹⁹	AG-DVX100A • 3x 1/3" Progressive Scan CCD • 3.5" LCD Screen \$2299 ⁹⁹
AG-DV2500 \$1409.99 AG-DVC200 \$3199.99 AG-DVC7 \$899.99 AG-DVC30 \$1299.99 AG-DVC60 \$1749.99 NEW! AG-DVX200 CALL NEW! AG-HDX100 CALL PV-GS19 \$269.99 PV-GS31 \$299.99	PV-GS35 \$379.99 Special! PV-GS250 \$669.99 PV-GS400 \$979.99 NEW! SDR-S100 CALL VDR-M50 \$469.99 VDR-M53 \$439.99 Special! VDR-M55 \$439.99 VDR-M75 \$514.99 Special! VDR-M95 \$849.99

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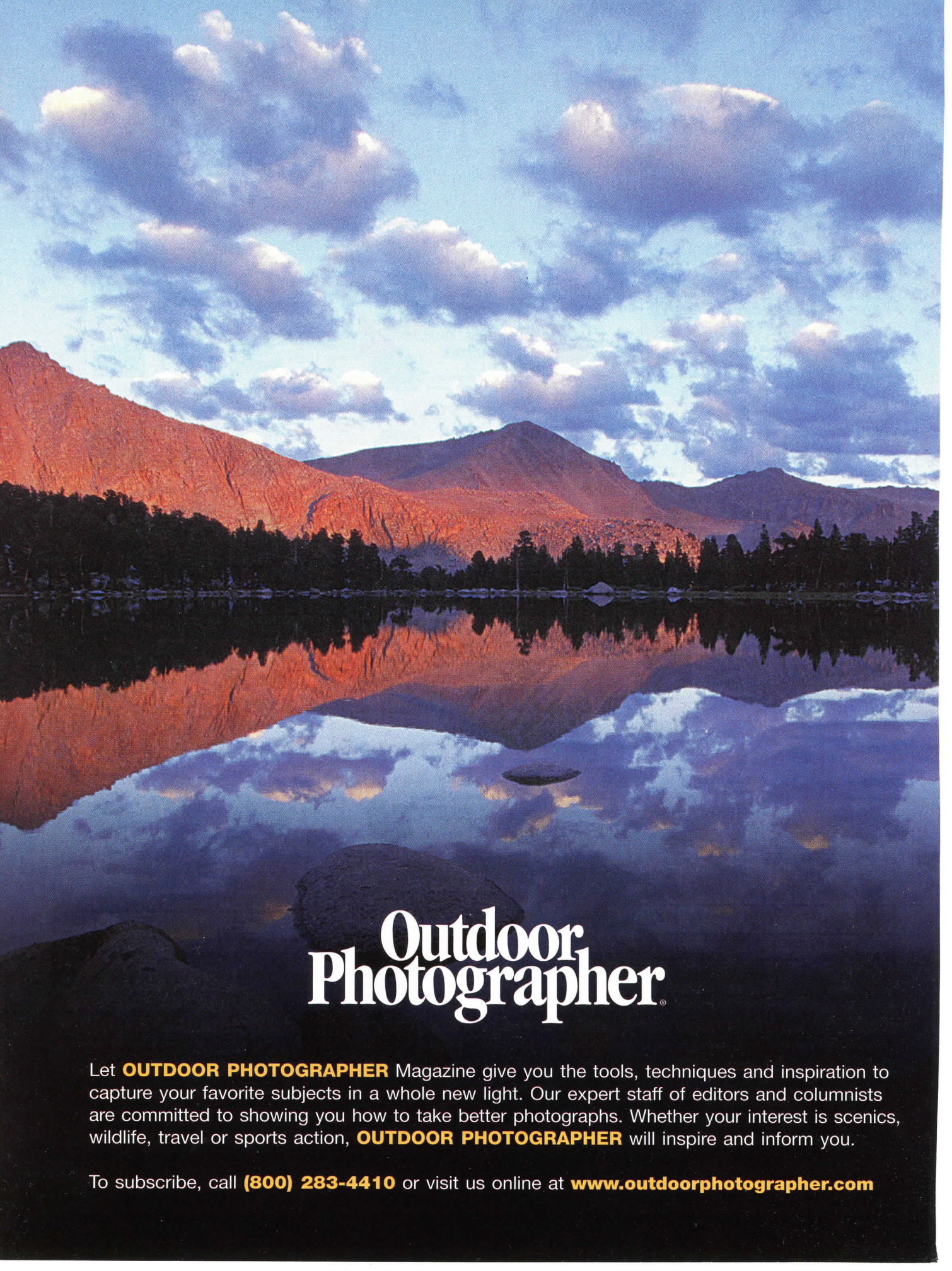
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- 4.1 Megapixel (2304 x 1728 Pixels)
- 3X optical zoom lens
- 2.5" LCD monitor
- Stamina® Battery Life2

Kodak



EASYSHARE C360

- 5.0 megapixels
- 3X optical zoom
- 5X digital zoom

PENTAX



***IST DL DIGITAL SLR**

- 6.1 megapixel CCD
- Compact design
- Large 2.5-inch LCD monitor
- Versatile multi-source power supply

CASIO



EX-Z750 EXILIM

- 7.2 Megapixel
- Large, 2.5-inch LCD monitor screen
- Start-up time of only approx. 0.9 seconds

SONY



CYBER-SHOT DSC-M1 DIGITAL CAMERA

- 5.1 Megapixel
- 3X optical zoom lens
- 2.5" hybrid LCD monitor
- Rotating design with simplified controls
- Captures Hi8 quality video

Kodak



EASYSHARE V550 ZOOM

- 5.0 megapixels
- 2.5" LCD Display
- 3X Schneider Zoom Lens
- Advanced video features
- Frame Dock 2 included
- Available in Black & Silver

PENTAX



OPTIO S5Z

- Stylish, ultra-compact body with an aluminum alloy exterior
- Large 2.5-inch LCD monitor
- 5.0 megapixels
- 0.01 sec. shutter release lag time

CASIO



EX-S500 EXILIM

- 5.0 Megapixels
- 3X Optical Zoom
- Large 2.2" LCD Screen
- Available in Orange, Gray, White

SONY



CYBER-SHOT DSC-F828 DIGITAL CAMERA

- 8.0 Megapixel
- 7X optical zoom lens
- Records to both Memory Stick and CompactFlash
- Profession controls with manual zoom and focus rings

Kodak



EASYSHARE Z7590 ZOOM

- 5.0 megapixels
- 10X Schneider Zoom Lens
- Continuous shooting and bracketing modes

PENTAX



OPTIO WP WATER PROOF

- 5MP, 3x optical zoom
- 4x digital zoom, Waterproof (US Class 8 - depth 4.92 ft (1.5m), 30 minutes), 2.6" LCD
- 10mb built in memory

HP HEWLETT PACKARD



PHOTOSMART M417

- 5.0 Megapixel
- HP Instant Share
- 3x Optical Zoom
- 8x Digital Zoom

SAMSUNG



Digimax i5

- 3X optical zoom 5X Dig. zoom
- Ultra slim stainless steel design
- 2.5" high resolution LCD, 50mb internal memory
- 11 scene modes, and text recognition capability



L55W

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- 4.8 Wide Angle Optical zoom, 5x digital zoom
- 2.8" 160 degree wide angle LCD
- 2cm super macro
- 32mb internal memory
- MPEG-4 movie mode VGA at 30 fps
- Pictbridge, USB 2.0, 11 scene modes

OLYMPUS



SP - 350

- 8 MP
- 3x optical, 5x digital
- 25mb internal memory
- Hot shoe for external flash
- 2.5" LCD, 30 shooting modes
- Panorama Modes
- One-touch EASYPRINT button for picture-enabled printers
- USB 2.0

HP HEWLETT PACKARD



R817 & R818

- 5MP, 5x optical zoom, 8x digital zoom
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OLYMPUS



C-60

- 6.1 megapixel CCD
- QuickTime® Motion JPEG Movie Mode with audio
- TruePic TURBO Image Processor
- Built-in multi mode flash and Dual Auto Focus system
- xD-Picture Card™

FinePix FUJIFILM



FUJIFILM FINEPIX S3

- 5.3 Digital SLR
- 12.3 million effective pixels
- Nikon F-mount lens compatibility
- Super CCD SR II

E-I



E-300 EVOLT

- 4/3 type Full Frame Transfer CCD specifically designed for still image & capture effective 5 Megapixels
- Light and strong splashproof magnesium alloy body
- Innovative Anti-Dust Function using a Supersonic Wave Filter (SSWF)
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- Complete new line of very compact zoom lenses

- 8 megapixel FFT-CCD
- TruePic TURBO Image Processor
- Newly-designed "flat top" body
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- Innovative new HyperCrystal LCD
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- Fast TTL Autofocus system
- Three Metering systems

OLYMPUS



Ferrari 2004

- 3 MP

FinePix FUJIFILM



S9000

- F-10 Zoom
- 6.3 Megapixel
- Fast shutter speeds
- 1.3 second boot-up time
- 2.5-inch LCD

Fine Design Collaborated with Ferrari Designers

- Aluminum Body Finished in Distinctive Ferrari Red
- Carbon-tone Ferrari F1 Accents on Camera Back
- 3.2-megapixel Digital Camera
- 3X optical Zoom Lens

Panasonic



DMC-FX7 / 8 / 9 LUMIX(R) DIGITAL CAMERA

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- 5.0 Megapixels
- 3x optical / 4x digital zoom
- combined 12x zoom power
- MEGA Optical Image Stabilizer
- Unlimited Continuous Shooting
- 2.5" Diagonal LCD Monitor

OLYMPUS



Stylus 600

- 6 MP • 3x optical zoom
- 5x digital zoom • 15x combined
- 7.9 MB internal memory
- 35 - 105mm 35mm equivalent
- All-Weather Protection, +2.5" LCD
- 26 Shooting Modes
- Three underwinder modes
- PictBridge enabled, + USB 2.0
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DMC-LC1 5.0 MP 3.2 Leica DC Vario Summicron Lens

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- 12X ImageStab Lens Call

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KONICA MINOLTA

Maxxum 7D SLR



- 6 MP
- CCD-Shift Anti-Shake System, High-Speed Continuous Advance

7D Kit, w/28-100mm f/3.5-5.6

Maxxum 5D Digital SLR



- Body-integral CCD-shift Anti-Shake Technology
- 6.1-megapixel CCD
- large, 2.5-inch color LCD monitor

DIMAGE E500



- 5 MP
- 2 inch LCD monitor
- 12MB of internal memory

DIMAGE A200



- 8 MP SLR Type with Anti-shake technology
- 7X optical Zoom

DIMAGE Z6



- 6MP, 12x optical zoom, 4x digital zoom, 48x combined. CCD-shift Anti-shake system, rapid AF, 2.0" LCD w/electronic viewfinder

DIMAGE X1



- 8-megapixel Compact Anti-Shake system
- Flat 3x Optical Zoom lens
- Ultra-slim Multifunction cradle

DIMAGE X60



- 5 MP Large 2.5-inch LCD
- World's Fastest 0.5-Second Startup

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- 35mm Slide & Film Quick Scanner
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MAXXUM 50-QD



- (ADI) Flash
- Metering 3-Point
- Continuous Autofocusing
- Extra Bright Viewfinder

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- 9-Point Continuous Autofocusing
- 15 User Customizable Functions

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12.4
Megapixels

- 12.4 effective megapixels
- Continuous shooting at 5 fps at 12.4 megapixel
- 8 fps at 6.8 megapixel
- Advanced 3D-Color Matrix Metering II

\$4999⁹⁵

NIKON D2Hs



4.1
Megapixels

- 4.1 Effective Megapixel
- Increased Buffer Capacity
- Advanced 3D-Color Matrix Metering II
- Continuous shooting at 8 frames per

\$3499⁹⁵

NIKON D70s



6.1
Megapixels

- 6.1 megapixels CCD, 144 picture at 3fps continuous shooting. Near instant power up and quick response, Faster shutter speed (1/8000)

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D70s Kit w/18-70mm f/3.5-4.5G ED IF AF-S DX **1199.95**
D70s Kit w/18-70mm & 55-200 AF-S DX Lenses **1449.95**

NIKON D50



6.1
Megapixels

- 6.1 megapixels
- Continuous Shooting at 2.5fps
- Compact and Light Weight

\$749⁹⁵

D50s Kit w/18-55mm f/3.5-5.6G ED AF-S DX **\$899.95**

NIKON F6



- The Ultimate in Film SLR Evolution.
- Advanced Autofocus System
- Creative Lighting System

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COOLPIX 8700



8.0
Megapixels

- 8.0 Effective Megapixels, 35 - 280mm wide angle 8 x Zoom
- 256-segment Matrix Metering,

\$799⁹⁵

COOLPIX S1



5.1
Megapixels

- 5.1 Effective Megapixels, 2.5" LCD
- Slick Aluminum Exterior

\$379⁹⁵

COOLPIX S2



5.1
Megapixels

- 5.1 Effective Megapixels, Splashproof Metal body design
- Face-Priority AF (Autofocus)

\$449⁹⁵

COOLPIX S3



6.0
Megapixels

- 6.0 Effective MP, 3x Optical Zoom- 35-105mm Extra-Slim, Matte Black-Finish Metal Body, only 3/4" thick, 2.5 inch LCD

\$429⁹⁵

COOLPIX S4



6.0
Megapixels

- Pocket Zoom
- 6.0 Effective MP, 10x Optical Zoom, 38-380mm, Unique Swivel Design, fits in a pocket!

\$399⁹⁵

COOLPIX P1



8.0
Megapixels

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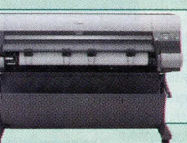
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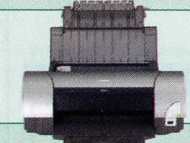
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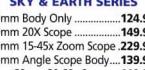
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Excerpt from Herbert Keppler's Article in Popular Photography August 2003 Issue

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Whether the object you're observing is light years away or perched in a tall tree, Meade's 9x63 roof prism Astro binocular provides high performance, sharp resolution and a bright image. Giant 63mm achromatic objective lenses provide powerful light gathering ability. Long eye relief provides hours of comfortable viewing without eyestrain.



KESTREL is a new line of high-quality, high-precision field binoculars designed for the serious observer. They feature Meade's legendary optics. Kestrel also features high-grade optical glass and fully multi-coated, broadband optics which are guaranteed to provide a sharp, crisp, detail-rich image. Close focus up to 4 feet make them perfect for serious birders and nature observers. They are also fogproof, waterproof, and rugged.



Take digital images or video clips. Use the exclusive Flashback™ feature to save the last 5, 10, 15, or 20 seconds of any recording, then view an instant replay of what you recorded. Pick up a captureview for the boater, bird watcher, sports fan or outdoor enthusiast in your life. Meade features a full line of captureview models for almost every consumer use. Meade introduces its **NEW** waterproof model-the first and only waterproof digital camera binocular.



B120031	9x63	\$179 ⁰⁰
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B130100	8x42	\$145 ⁰⁰
B130101	10x42	\$155 ⁰⁰

CVB1003-1	8x22 VGA	\$59 ⁰⁰
CVB1004-1	8x30, 1.3 Megapixel	\$99 ⁰⁰
CVB1009	8x30, 2.0 Megapixel	\$199 ⁰⁰
CVB1005-1	8x42, 2.0 Megapixel	\$179 ⁰⁰
CVB1010	8x30, W/P 3.2 Megapixel	\$199 ⁰⁰

DEEP SKY IMAGER

One Pass Color CCD Sensor from Sony®

The Meade Deep Sky Imager utilizes Sony's Super HAD™ Color CCD Image Sensor Technology for incredible low noise and higher dynamic range.

The Meade Deep Sky Imager is the Perfect Choice for Beginner to Intermediate Astrophotographers:

- One pass color imaging. No filters required.
- Deep Sky Imager can also be used as a sensitive and simple to use Autoguider.
- Exposure times as short as 1/10,000th of a second, and as long as 1 hour Perfect for imaging the Moon, planets, and deep-sky objects.
- USB 2.0 High Speed connection.
- Deep Sky Imager Camera Control and Image Processing software is included.
- Deep Sky Imager works on any telescope.



\$299⁰⁰

DEEP SKY IMAGER PRO

Monochrome CCD Astro-Imager

The new Deep Sky Imager PRO is the latest innovation from Meade.

Instruments. The Deep Sky Imager PRO is 2.3 times more sensitive and has 4 times the resolution of the color Deep Sky Imager. It is a high-performance, easy-to-use monochrome CCD camera that allows every astronomer to shoot and process stunning deep sky photographs of galaxies, nebulae, star clusters and planets. This CCD camera is designed with the intermediate to advanced amateur astrophotographer in mind. Purchase the new Deep Sky Imager PRO with our high quality RGB filter set and produce stunning RGB and LRGB images.



Deep Sky Imager PRO	\$399 ⁰⁰
CCD Color Filter Set	\$199 ⁰⁰
Deep Sky Imager PRO, Color Filter Set	\$499 ⁰⁰

NEW RCX400 SERIES

Advanced f/8 Ritchey-Chretien Optics:

Meade has taken its f/8 RC optical design to another level by adding a corrector plate to reduce residual astigmatism that is inherent in the traditional optical design. In addition many more design features were added to the RCX400 for the demanding researcher and imaging enthusiast with telescopes available in apertures of 10 inches, 12 inches, 14 inches, and 16 inches.



Camera Adaptable

KEY FEATURES

- GPS & Level-North Alignment System
- Upgraded AutoStar II Controller
- Cooling Fan & Smart Mount™
- Smart Drive w/High-Precision Pointing (P.E.C.)
- Oversized Primary Mirror
- 24mm Series 5000 Ultra Wide Angle Eyepiece
- Ultra High Transmission Coatings (UHTC)

RCX400	Price
10"	\$5,149 ⁰⁰
12"	\$6,799 ⁰⁰
14"	\$9,299 ⁰⁰
16"	\$16,399 ⁰⁰

**PRICES
INCLUDE
SHIPPING**

Shown w/Optional Wedge



Deluxe Astrophotographer's Kit

- F/6.3 Focal Reducer/Flattener
- 2x Series 5000 TeleXtender (1.25")
- #647 Flip-Mirror System (1.25"/2") w/UHTC
- Plossl 9mm Illuminated Reticle Eyepiece (1.25") with cord
- Variable Projection camera adapter (1.25")
- #895 Vibration Isolation Pads

\$499⁰⁰

LX200-GPS SERIES

The Meade 7, 8, 10, 12 & 14" LX200-GPS

Includes with MgF2 coatings on the correcting lens and standard aluminum coatings on the primary and secondary mirrors (Ultra-High Transmission Coatings available optionally).



Camera Adaptable

KEY FEATURES

- Primary mirror lock
- 4-speed Zero Image-Shift Microfocuser
- 5.75" LX worm gears on both axes
- Smart Drive w/High-Precision Pointing (P.E.C.)
- AutoStar® II w/145,000-object library
- GPS & Level-North Alignment System
- Smart Mount
- Oversize Primary Mirror

LX200-GPS	Price
7" w/UHTC	\$2,949 ⁰⁰
8" w/UHTC	\$2,474 ⁰⁰
10" w/UHTC	\$3,234 ⁰⁰
12" w/UHTC	\$4,094 ⁰⁰
14" w/UHTC	\$5,649 ⁰⁰

**PRICES
INCLUDE
SHIPPING**



SCT Telescope Accessories

#62 T-Adapter	\$26.95
Variable Projection Tele-Extender	\$39.95
#895 Vibration Isolation Pads	\$49.95
F/6.3 Focal Reducer/Flattener	\$129.95
F/3.3 Focal Reducer/Flattener	\$149.95
#777 Off-Axis Guider	\$79.95
#644 Flip-Mirror System (1.25") w/UHTC	\$149.95
#647 Flip-Mirror System (1.25"/2") w/UHTC	\$249.95

ETX SPOTTING SCOPE

The ETX is one of the finest spotting scopes ever developed. Astronomical-quality optics provide incredible detail with absolutely no color aberration. The light-gathering ability of the big 90mm and huge 125mm objective lenses produce exceptionally crisp images, even in low light conditions. ETX spotters are camera adaptable with optional T-mount to reveal distant photographic detail far beyond the capabilities of standard focal length lenses

ETX-90 W/UHTC	\$399.00
ETX-125 W/UHTC	\$699.00
Accessories for ETX Spotting scopes	
#64 T-adapter	\$34.95
#126 2x Barlow	\$47.95
#766 Soft carry bag ETX-90	\$24.99



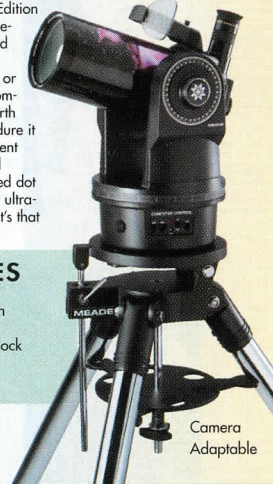
ETX PREMIER EDITION

Automatic Alignment + SmartFinder

Meade's new ETX-Premier Edition automatically levels your telescope, points it to North and sets the time. You just enter your location or zip code. After your ETX completes its patented Level North automatic alignment procedure it will point to the first alignment star. Use the new wide-field SmartFinder to center the red dot over the alignment stars for ultra-precise pointing accuracy. It's that easy.

KEY FEATURES

- Electronic Level Sensor
- Electronic Magnetic North Sensor
- High Precision Internal Clock
- Red Dot Viewfinder (SmartFinder™)



Camera Adaptable

ETX PREMIER	Price
90 PE w/UHTC	\$749 ⁰⁰
105 PE w/UHTC	\$974 ⁰⁰
125 w/UHTC	\$1,194 ⁰⁰

**PRICES
INCLUDE
SHIPPING**



Telescope Accessories

ETX Telescopes	
#932 Erect Image Diagonal	\$49.95
#505 Cable	\$24.95
#895 Vibration Isolation Pads	\$49.95
#126 2x Barlow	\$47.95
#541 A/C adapter	\$49.95
#64 T-Adapter	\$34.95



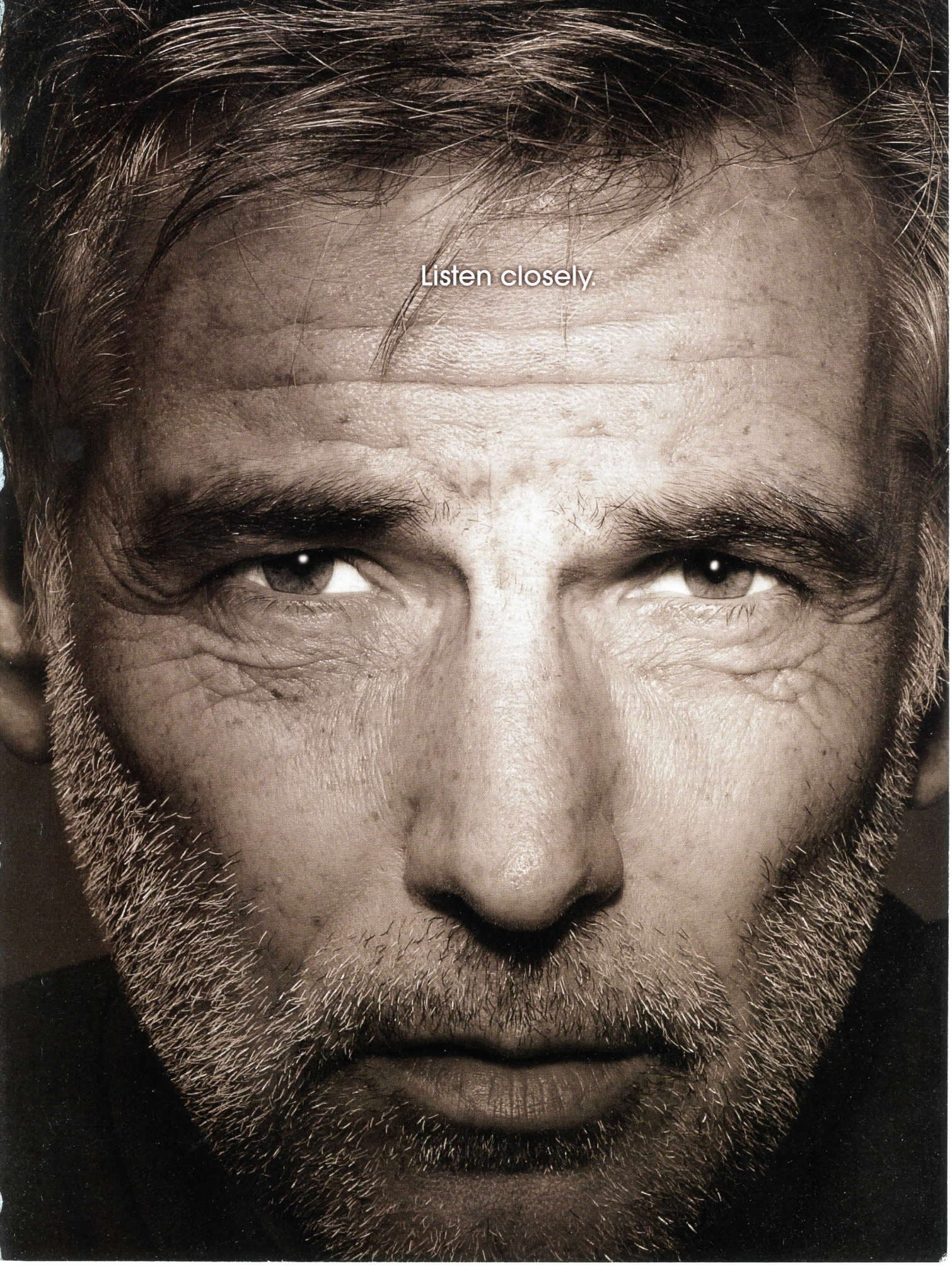


Happy Holidays

From All Of Us At Outdoor Photographer Magazine

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David R. Stoecklein



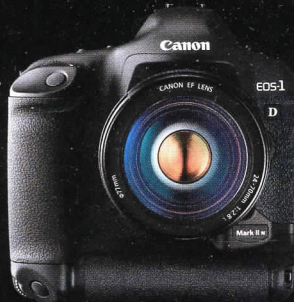
Listen closely.



That's how you make great cameras.

Introducing the new Canon EOS 5D and EOS-1D Mark II N.

For over 70 years, Canon has listened to the world's best photographers—like Walter Iooss, who shot the portrait featured here using Canon equipment—and responded to their needs. The latest results of Canon innovation are the EOS-1D Mark II N and the EOS 5D. Two state-of-the-art cameras with improvements and features that place them among the most sophisticated, innovative, yet easy-to-use cameras ever designed. Rounding out the EOS lineup that already includes the 1Ds Mark II, 20D, Digital Rebel XT and a full range of Canon EF lenses, these cameras add a wealth of new choices for professional photographers. And we truly couldn't have done it without you.



The Canon EOS-1D Mark II N

The EOS-1D Mark II N, successor to the highly praised 1D Mark II, now incorporates a startling range of advanced features and improvements. For example, we developed a larger 2.5-inch LCD screen with an extra-wide viewing angle, because we know that professional photographers very often need to review and share images with clients on the spot.

The EOS-1D Mark II N can also record at 8.5 frames per second for up to 48 frames, making it the world's fastest digital SLR.* And with an 8.2-megapixel CMOS Sensor plus the fast DIGIC II Image Processor, all housed in a solid metal body, the EOS-1D Mark II N is the hands-down choice for demanding pros.



The Canon EOS 5D

The EOS 5D is a camera that goes where no camera has gone before. It is a mid-range, lightweight D-SLR with a full-size, 12.8-megapixel CMOS Sensor. So you can take advantage of all of Canon's legendary EF lenses without a focal-length conversion factor.

Totally new from the ground up, the EOS 5D fills the niche that many wedding photographers have been craving. It answers their need for a camera that's light and easy to manage. Yet despite its smaller size, it's packed with professional features, like a DIGIC II Image Processor for unsurpassed image quality; a larger 2.5-inch LCD screen with a 170° viewing angle; precision 9-point AF and a new "Picture Style" function that offers total control over in-camera color, contrast and sharpness.



Canon
*image*ANYWARE

Open up to a new range of possibilities

Tamron's Di-II zoom lenses are designed exclusively for your digital SLR camera.

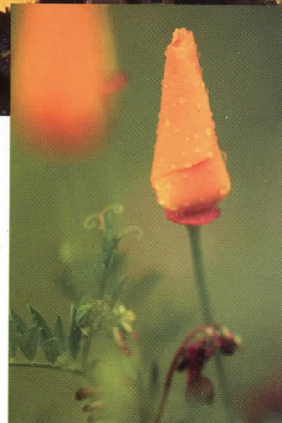
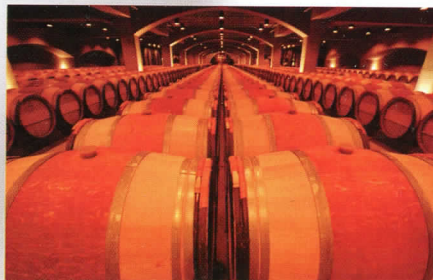
Photograph your favorite destination and so much more with Tamron's new Di-II lenses. As easy to use as they are to pack, the 11-18mm and 18-200mm combine to give you a powerful range — from ultra wide to ultra telephoto and macro — that will take you from theme park to national park and everywhere in between. Travel with Tamron and you'll return with digital images you'll treasure forever.



Image above with AF18-200mm @ 18mm;
below left with SP AF11-18mm @ 11mm;
below right with AF18-200mm @ 200mm



AF18-200mm F/3.5-6.3 XR Di II LD Aspherical [IF] MACRO
SP AF11-18mm F/4.5-5.6 Di II LD Aspherical [IF] MACRO



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